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STOCK WINS NEW LAURELS AT ANNUAL CHICAGO NORTH SHORE FESTIVAL

Chicago Orchestra Gives Meritorious Performance—Conductor's Own "A Psalmody Rhapsody," Given First Performance, Proves Too Difficult to Gain Wide Popularity—Delamarter Dedicates New Organ—New York Philharmonic Shows Strain of Recent Tour—Soloists Include Claussen, Macbeth, Alcock, Sundelius, Harrold, Grainger, Murphy, Harrison, Middleton, Lutton, Long, Munroe, Blackwell and Marshall—Orville Harrold, in Stock's New Work, and Arthur Middleton, in the "Passion," Win Special Praise—Charles Marshall's Singing Disappoints—Children's Chorus Excellent—Bach's "Passion" Music Too Long and Serious to Hold Audience's Interest—Carl D. Kinsey's Earnest Efforts Rewarded

Evanston, Ill., June 4, 1921.—The thirteenth Chicago-North Shore Music Festival took place, as usual, at the Northwestern University gymnasium in Evanston, May 24, 26, 27, 28, 30 and 31. The most important factor in the success this season was the weather, as it was perfect and the same cannot be truthfully said about every performer or composition. A few years ago one of the best known critics in Chicago told this reporter, after listening to a symphonic program, that it was one of the worst he had ever heard and this humble writer, who was then a critic on an evening paper, believing his colleague, wrote what he then thought was the truth, a harsh criticism, thinking that he would not alone share that adverse opinion, as the other critic, no doubt, would express his displeasure in even stronger language. To the dismay of the writer when perusing the paper on which that man wrote, he found an eulogistic comment, and if the critic did not altogether rhapsodize as to the playing of the program, readers were informed that the performance was highly meritorious. Speaking to that same critic the following day and reproaching him for his apparent treachery, he answered, "I was told to make it brilliant and I let it go at that." Years ago it was a common occurrence to hear musicians state: "Artists who advertise in musical papers are always praised; the others always criticized." There were in those days musicians who advertised solely "for protection." They did not believe in advertising to get business, but they were afraid that by not advertising they would be "knocked," thus possibly losing a future date. Those days are gone by and probably there is not a paper, especially among the musical ones, whose advertising department controls its editorial staff. Out of town readers want to know what takes place in other cities, and if musically inclined, will subscribe to or buy a musical paper. Thus, it is the duty of a reporter to adhere to the truth and to praise with as much circumspection meritorious work as to criticize those that do not come up to the expected standard.

Many innovations took place at this festival, including the playing of an organ solo and also of a piano concerto. Before reporting these concerts, a word of praise does not seem amiss toward the officers of the Festival Association, headed by Frederic W. Chamberlain, president, and his associates, and especially for Carl D. Kinsey, the business manager of the Association. Mr. Kinsey is a business wizard, but his success is not due to luck, but to assiduous work. A big factor in making Chicago a great musical center as it is today, Carl D. Kinsey has been in many enterprises, in all of which he has made a success. This tribute to Mr. Kinsey does not seem amiss here, as it affords an opportunity to write about a man, who, although a great believer in publicity, believes in it more for others than himself. Even in the catalogue of the Chicago Musical College, of which he is vice-president and general manager, little, if anything is said about him, although he has been the guiding spirit of that institution for several years, making of it, as he has done with the Chicago North Shore Music Festival, a musical enterprise second to none in the land. Having expressed publicly the high opinion in which Mr. Kinsey is held in this community, let us proceed to the first concert!

On Tuesday evening, May 24, after the singing of the national hymn, the new organ was officially dedicated by Eric Delamarter, who played upon it the Franck chorale in a manner that calls only for laudable words. Eric Delamarter for many years has occupied an enviable position in Chicago, not only as critic, composer and assistant conductor of the Chicago Symphony Orchestra and Civic Student Orchestra of Chicago, but also as an organist of first order. In this last capacity he presides at the Fourth Presbyterian Church. The New York Philharmonic Orchestra, under the leadership of its two conductors, Messrs. Stransky and Hadley, were heard in solo numbers and also as background for the soloist, Julia Claussen, the mezzo soprano of the

Metropolitan Opera. Having heard recently the New York Philharmonic Orchestra in its home town, this reviewer will assert that the work on this occasion was not up to the high level attained at Carnegie Hall last winter. This discrepancy might be attributed to two reasons—that the New York Philharmonic Orchestra heard at Evanston, was only



Pirie MacDonald Photo

OSCAR SAENGER.

Distinguished pedagogue, who on June 27 will enter upon his fifth consecutive season of conducting a summer master class at the Chicago Musical College. The period will be of five weeks' duration, and teachers and students from every State and territory have been enrolled, as in former years, to take advantage of an exceptional opportunity to study under this master of the art of singing. It may also be said that the name of Oscar Saenger occupies a prominent place on the pages of the pioneer history of master classes in America and at all times he has been identified with unusual successes—a fact that has proven doubly true in his association with the Chicago Musical College.

the road orchestra of the organization or that at the end of a long journey, the men, tired, did not play with their accustomed bravura. Then, the weather conditions were not the best for the strings. Be it for this or other reasons, the Bach chorale and fugue fell short of what had been expected. In Henry Hadley's rhapsody, "The Culprit Fay," conducted by the composer, and in Wagner's prelude and Love Death from "Tristan and Isolde," the orchestra came into its own. Likewise, Stransky, who was tendered an ovation. The other orchestral number was the Tchaikowsky, No. 4.

Julia Claussen, well remembered here for her long association with our home opera and for her many appearances in recital and concert, scored heavily in the aria, "My Heart at Thy Sweet Voice" from "Samson and Delilah," after

which she sang Frederic's gavot from Thomas' "Mignon" as an encore. Her next offering was the excerpt from "Tristan and Isolde," in which she once more demonstrated anew the magnitude of her organ, so well encompassed as to sing with greatest ease the role of Isolde. A Wagnerian singer of first order, Mme. Claussen was as much at home in her French selections and won many new admirers not only by the beauty of her song and artistic delivery of her selections, but also by her charming personality. The first concert can be classed as good, but not nearly approaching concerts given in past years under the same auspices.

SECOND CONCERT, MAY 26.

The second concert had for its main feature a cantata entitled, "A Psalmody Rhapsody," by Frederick Stock, (Continued on page 33)

NIJINSKY HOPELESSLY DERANGED

Authentic Report to the Musical Courier Clears Up Conflicting Rumors

Within the last few months repeated rumors have reached America in regard to Nijinsky, the famous dancer, for a long time the principal figure of the Diaghileff Russian Ballet. One of the stories stated that he was dead; another that he was confined in an asylum, hopelessly insane; a third that the two preceding were quite incorrect and that he contemplated opening a school in London in the near future. Unfortunately, the second report is nearest the truth.

THE MUSICAL COURIER has just received an authoritative and correct report. Nijinsky is still alive and lives with his family in Budapest. (His wife is the daughter of one of the most famous Hungarian actresses, Emilia Markus.) He is in good bodily health, can walk, etc., but his mind has become entirely deranged and the doctors hold out no hope that he will ever recover. Mme. Nijinsky is obliged to provide for the family and does the best she can, although they are living in decidedly straitened circumstances.

Guy Maier Marries in Hospital

Guy Maier, the pianist, and Lois Auten Warner, daughter of Mr. and Mrs. Charles Henry Warner, were married at Mr. Maier's bedside in the Boston City Hospital on the morning of June 1. The marriage had been arranged to take place in the Church of the Holy Communion, New York City, on the same date, but on account of the sudden illness of the groom necessitating his removal to the hospital, the more formal ceremony had to be abandoned. Mr. Maier had planned to take his bride to Europe, sailing on the S.S. Lafayette on June 4, but there has also been a change in that plan, and as soon as he is well enough they will go to Maine to spend the summer.

Mr. Maier, together with some other notables, including Mark Twain, has had the unique experience of reading his own death notice in the papers. And like the great humorist, he found it "grossly exaggerated." Following the fainting spell with which he was seized in the Back Bay Station, Boston, where he was waiting to board a train for New York, some unknown person telegraphed Buffalo, his home city, that he had actually died and that it had happened in New Hampshire. The story was carried by the Buffalo papers the next morning and caused a great shock to his family, as it was the first intimation they had had even of his illness. Happily, the latest reports from Boston indicate that the patient is making rapid progress toward recovery and after a summer's rest in the Maine woods will be in fine fettle for the very busy season which awaits him and his associate, Lee Pattison.

Stadium Candidates to Be Heard

The audition committee, appointed by the Stadium Concert Committee, is ready to hear young artists who seek an opportunity to sing at the Stadium concerts this summer. Trials will take place at Aeolian Hall, the date to be announced later. Anyone may try. Applications should be sent to the Audition Committee, Stadium Concerts, 70 Fifth avenue. All candidates should have their own accompanist; vocalists must sing an aria, and instrumentalists play one movement of a concerto.

Clément to Tour America and Canada

Louis H. Bourdon, the Montreal impresario, announces that Edmond Clément, the French tenor, will make a very limited tour of the United States and Canada, under his exclusive management, next season. It is said that Mr. Bourdon is the first Canadian on record who has undertaken to bring an artist from Europe to tour America.

Music, Mechanics, and Man

BY CHARLES CLAFLIN ALLEN

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MUSIC is as necessary to human life as breathing. Both are measured by rhythm. The tocsin of war aroused the people of America to a realization of what vibrations meant to body, mind and soul—the complete man. In maintaining the morale of our nation every form of organized effort was invoked, and all of them depended largely for success on music. The soldiers sang in their camps, and at home marching bands and thousands singing in the streets were necessary to put over the Government "drives." Music became a business proposition then.

It is common opinion that the cause for this was merely emotional and its effect only spiritual. Not at all. Making due allowance for the high pitch of emotion incident to the war, the effect of the music was based on a cause as scientific as any other scientific fact. It was the result of a definite value in the vibrations of sound, entirely mechanical in origin, and made vital because applied to man. The combination presents a trilogy: music, mechanics, and—man.

To illustrate the idea in a simple way, let us go back to school; for none of us ordinarily connects music with mechanics! And yet every boy and girl who has studied physics knows that heat, light and sound—in fact all matter animate and inanimate—depend upon vibrations. They know that vibrations as they increase in rapidity can be first measured as sound, then disclosed as heat, then seen as light, then merged into sound again; and at last are lost to the senses. Musicians know that every musical note has an absolutely definite fundamental tone of an exact number of vibrations for the same pitch—always the same—and with many overtones, some of which can be measured. Electricians know that the vibrations of the radio instruments are also measured, and so perfectly measured that the "Call" from any station can be instantly recognized by the operator of another through the "voice" of the vibrations. Even the airplanes are "tuned."

Yet scientific experts have not had the habit of associating in their minds music and its mathematical basis in spite of the fact that people were familiar with music expressed through mechanical contrivances, such as the old-fashioned music box and the orchestrion and innumerable later inventions for the mechanical reproduction of rhythmic tones. The relation between the inanimate mechanism and the animate human body remained obscure. Millions of people listened with delight to the sounds which came from the wooden box of mechanical music, yet knew not why. The connection between mechanics and music was sensed, but not comprehended. Its cause remained a mystery. Yet, what a wonderful mystery it is! How fascinating! A great artist sits down at the piano and plays a musical composition—his own, perhaps, as Rachmaninoff plays his prelude; and while he plays, a mechanical device records the notes on a roll in such a way that when, by some motive power, that roll—or any reproduction of it—is set in motion again, it gives forth, not merely the set tones with mechanical accuracy, but those which seem to express the emotions, the aspirations, the very soul of the composer. And so millions of human beings may receive through the mere mechanism of a machine the harmonious sounds conveying the profoundest emotions of genius. What wonder that the use of such instruments is spreading throughout the world, blending as if three in one, music—mechanics—man?

CONSONANCE.

THE American business man has been trained to ignore music as something fit chiefly for entertaining women and children, but he is helpless without his telephone. Yet both depend upon the consonance of vibrations on which they are respectively based. Does he use the dictograph? The same principle governs. Or the wireless telegraph? The same. But perhaps he permits himself at home the easy diversion of listening to one of the reproducing machines. He deals with mathematical principles having the same precision of accuracy as the cash register which notes his sales or the adding machine with which his accounts are computed; for the vibrations of musical tones are absolute and mathematically perfect—as perfect as the courses of the planets on which Pythagoras founded his musical scale. The same number of vibrations always produce the same tone, no matter what the object caused to vibrate. The quality of tone may differ, but the fundamental tone is scientifically always the same.

On the other hand, noise is jarring to the senses. Dissonant sounds distress, while consonant sounds always please, a human being. An old street car on an old track disturbs the nerves; a new street car on a new track soothes them. The same is true of all the sounds in the every day world, dissonant or consonant.

Include rhythm with consonance of sound, and you have what is understood as "music;" for music is the perfection of consonant rhythmic vibrations. When the sounds of music cause the sensitive ear-drum of man to vibrate, and passing within the space behind the ear, set in motion the 3,000 infinitesimally small filaments which carry their message to his brain and cause him sensations of pleasure or pain, some of these sensations are influenced by a psychology in the individual man which no one can fathom, yet all of them are based upon the same fundamental rule of physics as the wireless waves which sing their song of joy or sorrow through the ether of air or land or sea. For, after all, what is "music?" Even our dictionary makes it the "science of harmonical sounds," and defines "harmonical" as "concordant, consonant;" and that definition would include telephone as well as violins or pianos. When a sergeant in the air service was demonstrating the use of a radio telephone, speaking into the transmitter, playing a violin, and using other sounds to test it, and he was asked: "What is music?" he instantly replied: "Oh, it's all music." To him all consonant sounds of his familiar "wireless" were as truly music as the tones of the violin, and he verified the statement that the "voice" of every radio station, like a friend's voice, was known to every operator familiar with the vibrations from that station.

RHYTHM THE BASIS.

A distinguished physician has said: "We are organized vibrations. The object of all cures is to change discordant vibrations to harmonious ones. Disease is unrhythmical, health is rhythmical, for rhythm is a fundamental law of the universe. The music cure is based upon the law of harmonious rhythmical vibrations."

Probably no simpler or stronger illustration of the fundamental value of vibrations to human kind could be found than is contained in the following account of a masquerade ball of the national Fraternal Society of the Deaf, in New York:

"There were three hundred guests there," said a committeeman who spoke but could not hear himself, "who haven't the faintest idea what tune the orchestra is playing. They 'feel' the beat. The vibrations from the instruments, particularly the drums, beat against their bodies and register in their chests and nerves. Their eardrums do not work at all. It is one of the paradoxes of deafness. People thus afflicted have been known to attend concerts and to derive keen pleasure from 'feeling' music through its vibrations instead of hearing it in the ordinary sense of the term." This is only another way of stating the truth that all persons 'feel' music through its vibrations. As rhythm is the law of living and the test of the vital forces in all nature, including man, it follows that the cultivation of rhythm is of essential value in the daily scheme of life for man.

All barbaric peoples—such as Africans, Indians and South Sea Islanders—give expression to their community purposes of war and peace in the rhythmic cadences of music. The droning of the Volga boatmen, the shuffling sing-song of the American negroes, and the "heave-ho" of sailormen all

over the world are illustrative in a simple state of life of the value of music in facilitating work. The growing complexities of industrial and social life in the past half century have tended to make of working men and women mere cogs in the machinery with which they worked. The inevitable tendency of the development of efficiency in production, through intricate inventions for saving time, was also the development of sounds that were jarring noise. Human nerves, and therefore human efficiency, were becoming more and more impaired when the world war hurled its discordant crash into the human symphony. The effect was immediate and terrible; and the world will be long in getting the material destruction repaired. Yet one lesson has been learned: the need of efficiency in the human units, and the value of concord instead of discord in the human mass—in short, "Morale." The rapidity with which this idea has received recognition since the war closed is almost as phenomenal as the development of the preparedness for war. In every great city, in factories, department stores and other centers of employment, and in many industrial communities surrounding large plants, provision has been made for the physical and mental benefit and improvement of employees, in matters musical, dramatic, athletic and hygienic; facilities have been provided, specialists have been employed to reduce to a minimum injurious influences, and to raise to a maximum those influences which promote the well being of the greater number.

MUSIC IN INDUSTRY.

THE president of a Western manufacturing company which began in 1919 to make singing a part of the daily business program in the offices of the company, described the effect in this way: "I tried singing among my employees as a purely business experiment. It has gone over big. Regular daily singing has had a bracing effect on the force. It banishes that tired feeling that comes from the monotony of pounding on a typewriter or entering figures in a ledger. It makes the employees happy in their work. Singing, I have found, is a good business asset." A splendid practical lesson, that, of the contrast between the consonant and dissonant vibrations in business.

Frank E. Morton, acoustic engineer of the American Steel and Wire Company, of Chicago, has said that in calming the nerves of the world "music is more than an influence, it is a power."

Yet, notwithstanding this great movement in the large industries, the broader needs of the larger communities have not yet been met. During the war these communities were aided by the volunteer organizations which the war created. But what about the home surroundings, the neighborhood, and the general social life especially in the large cities? What about those leisure hours between working hours? It may be a good thing to close the saloons and remove liquor from sale; but what takes the place of the social customs so long established, which had the saloon as a meeting place and the use of liquor as an element? According to the old adage, "Satan finds some mischief still for idle hands to do;" and in the absence of statistics, it is a good guess that there have been quite as many robberies, holdups and vicious homicides since prohibition laws went into effect as before.

If the millions of foreign born who do not understand our language could absorb the American spirit through music, there would be fewer Bolsheviks and other dangerous radicals, native or foreign born, in America. For music is the universal language. When Miss Czaplicka, a university lecturer from Oxford, England, visiting America, said that the influence in outside countries of the Polish pianist-statesman, Paderewski, enabled Poland to become at once a strong independent nation after the world war, she spoke volumes for the practical power of personality in spreading the waves of musical vibrations for permanent value in human affairs throughout the world.

Let us be sensible, let us be practical; let us use and adopt these few primary principles of science by making of ourselves, as human machines, intelligent parts of the harmony of what we choose to call "inanimate" nature! Since nature is vibrating in us and through us all the time, why not try to use those vibrations for our own benefit by cultivating as much consonance—i. e., music—as possible.

The time is ripe for realizing on the idea that the relation which exists between music and mechanics can be made of untold value by applying the scientific knowledge of the subject in more fields of practical daily use.

Back Once More in Amsterdam Mengelberg Gets Rousing Reception

"Good Morning, Gentlemen—Don't Let Us Lose Any Time!" Is the Dutch Conductor's Greeting to His Men—Marix Loevensohn Plays Bloch's "Shelomo"—Huberman and Elly Ney Say Farewell—Dr. Alphons Diepenbrock Is Dead

Amsterdam, May 5, 1921.—The month of April has been rich in musical events. First and foremost was the return of Mengelberg. Now that Americans understand who and what Mengelberg is, they will know what his return, safe and sound, means to Amsterdam. It was a gala evening when he conducted his first concert. The thundering applause when he entered, the flowers and wreaths, were all tributes to the conquering hero. If the members of the fair sex of our community did not fall on the neck of their favorite and kiss him, as their American sisters appear to have done at his farewell concert, there is a reason. Hollanders are colder of temperament and express their enthusiasm in less exuberant fashion.

Mengelberg arrived in Rotterdam from America in the morning. Two hours' journey brought him to Amsterdam and in less than another hour he had taken his place at the conductor's desk. A brief "Good morning, gentlemen. I am glad to see you again. Now don't let us lose time," was the introduction to hours and hours of hard rehearsing. His certainly is a superhuman energy! The desire of this indefatigable conductor to present every work executed in as perfect a form as is humanly possible, was already evident at the performance two days later.

AT IT AGAIN!

Needless to say, Mengelberg had chosen as pièce de résistance of the program an important work of Mahler. It was the wonderful "Lied von der Erde," which is a great favorite with Amsterdammers, who are greater lovers of Mahler than Americans. Ilona Durigo and Jacques Urlus were the soloists and shared with Mengelberg the enthusiastic plaudits which the performance evoked. "Das Lied von der Erde" is one of Durigo's specialties, and she knows well how to bring into strong relief all the deeply moving qualities of the work. A more ideal interpretation would

be difficult to imagine. It was truly a wonderful evening.

In his second concert, Mengelberg presented a more varied program. "Tannhäuser" and "Lohengrin" overtures, "Heldenleben" of Strauss, and two bravura pieces for piano by Strauss and Liszt, played by the rather extraordinary pianist, Vera Shapira. In the "Burlesque" of Strauss and in the "Hungarian" fantasy of Liszt she has shown that she possesses the most formidable technique which can possibly be expected from any pianist. In matters of true sentiment and conception, however, we found her lacking, and she left us rather untouched. "Heldenleben" was played in admirable fashion by the orchestra, and we know that Mengelberg is particularly strong in Strauss. The performance of the work also gives a chance to our own incomparable concertmaster, Louis Zimmermann, who plays the important solo superbly.

ALEXANDER SCHMULLER WELCOMED BACK.

The following concert gave us occasion to greet the return of another visitor of American shores, Alexander Schuller, violinist, who gave a magnificent performance of the Tchaikowsky concerto. He was warmly greeted. Probably stimulated by his reception, Schuller played with extraordinary verve and brilliance. He earned, as always, a great success. At the same concert Mengelberg conducted Brahms' first symphony—a performance of fine nuances and great finish. The intimate beauty of the work was well brought out by the conductor, who knows so well how to weave an atmosphere of religious mood about the music of Brahms.

MARIX LOEVENSOHN SCORES BIG SUCCESS IN BLOCH'S "SHELOMO."

Mengelberg has presented what to us was a novelty, "Shelomo," the Hebrew rhapsody for cello and orchestra, (Continued on page 12.)

Impressions of Viennese Musical Life

(Article II)

BY CESAR SAERCHINGER

VIENNA, April 21, 1921.—In front of the Hotel Bristol in Vienna there stands a Turk—or a pseudo-Turk—in red képi, polishing boots at fifty crowns a pair, surrounded by a mob of dudish would-be customers. A few yards away half a dozen other bootblacks, much cheaper, stand idle and forlorn.

Along the famous "Ring" pass crowds of well-dressed ladies and gentlemen whose pockets bulge with money; against the walls stand beggars bearing evidence of the most abject misery.

Middle-class folks in shabby clothes pass in and out of offices and public institutions; but shops along the Kärntnerstrasse are richly stocked with finery at prices in four and five figures.

The shop girls who sell silk stockings at fifteen hundred crowns a pair coolly tell their customers that they are dirt-cheap (while their own salaries are about twice that amount for a whole month); yet a distinguished professor recently sold a whole collection of scientific specimens for six thousand crowns.

Apartments in Vienna are so scarce that many thousands a month are paid by strangers for the privilege of sub-leasing them; but last week a lone lady in possession of a handsome flat was carried out of it half-starved and at the hospital begged to be killed to save her the pangs of slow starvation.

"MONEY NO OBJECT."

I could go on for pages citing contrasts like these in post-war Vienna. It would give but little idea of the bizarre, the unbelievable state in which this great city finds itself. I enumerate only a few in order to prepare the reader for the strange contradictions which also affect its artistic life. These circumstances may not explain, but mitigate the apparent paradox that a city in which the poor are slowly starving by thousands can afford to spend hundreds of millions on music; that a government thrice bankrupt can cover billion-deficits in its opera house; that where people cannot afford clothes, the concert agents are coining money (one ticket office sells about three hundred thousand crowns worth of tickets a day).

If you ask a Viennese how a publisher can afford to invest millions in editions-de-luxe, he shrugs his shoulders. The familiar answer is: "Das spielt ja bei uns keine Rolle"—with us that doesn't count—there is money in superfluity, paper money, worthless, but still able to buy something. A slice of bread costs five crowns, a ride on the street car ten, an egg in a modest restaurant twenty-five, a "Wiener Schnitzel" three hundred. A cup of Viennese coffee at Sacher's costs twenty-three crowns. Yet the cafes are crowded and the crowd eats fabulous pastry served by waitresses with lean and hungry look.

The music in these cafes is excellent, of course, for a former concertmaster of the Opera now "jazzes," because he earns fortunes by doing so; ex-Kapellmeisters in "Bars" improvise, play classics, and "rag" them with astonishing virtuosity. And yet—the music in the music halls seems not to have suffered in quality. The members of Vienna's famous orchestra are loyal at starvation salaries. Contradiction upon contradiction!

THE CITY OF PARADOXES.

No general statement one can make about Vienna today is true. Vienna is poor but rich; dirty, but clean; dilapidated, but elegant; it is a city of beggars and wastrels, of idealists and dreamers on the one hand, of adventures and profiteers on the other. A year ago economists predicted the ruin of the city within a few months; today, while most countries are suffering a crisis, Vienna is having a boom—yes actually a boom. Vienna, the "capital without a country," the "head without a body," the "port without a hinterland," is actually flourishing as a center of trade—the trade between the East and the West, the Balkans and England, the succession states and America. In business southeastern Europe is as dependent upon Vienna as it ever was. Is not the Herr Direktor who sits in Vienna the man who knows where the customer lives?

Here, then, is the secret of the unabated brilliance of Vienna's cultural life. Opera, theaters, concerts are going full tilt, are attracting the foreigner, the trader, the profiteer. It is economic necessity that prompts the apparent "waste." Not only Viennese artists, those from outside as well, feel it worth while to find favor with the Viennese public. And so one hears Germans and Americans sing at the Opera, sees a famous Moscow company act in the theater, admires a Russian ballet, a Polish violinist, a French-Swiss pianist, a British conductor in the concert halls. The very misery of Vienna abets this movement, for foreign artists who owe something to Vienna (and which of them do not?) now hasten to the rescue of its suffering children.

Not less variegated than the performers are the audiences. Vienna, torn from its motley rump, has become truly international at last. One has as much Hungarian, Czech, Italian as ever, and of course English, French and Russian. Even the Viennese themselves have become internationalized; we know a local magnate who by the operation of the

In a previous article Mr. Saerchinger described the activities of the regular, traditional institutions of Vienna—the Opera and the Philharmonic concerts, with Strauss and Weingartner at their head. In the present sequel he discusses some of the more extraordinary features and occurrences and the post-war phenomena that affect its musical life.—Editor's Note.

treaty of Versailles has become a Czecho-Slovak manufacturer, a Hungarian landholder and baron of a Rumanian castle. . . . In other parts of the world such people don't go to concerts; in Vienna they do.

HUBERMAN PLAYS IN A PALACE.

Such variety in outward aspects as in inward significance is perhaps not possible anywhere else. I should like to describe, by way of contrast, two events that just took place within one week. The first was the "soirée" which Bronislaw Huberman gave, to mark his first visit since the war, for the benefit of Vienna's poor children. Not in a concert hall, but in one of those magnificent old "baroque" palaces of the Austrian aristocracy, the Palais Schönborn. (The Republican government has scrupulously removed all "aristocratic" street names and replaced them with revolutionary, literary or musical ones, as it has abolished all titles of nobility, but it has left the gentry in free possession of its palaces and properties.) The cream of Vienna's nobility was invited (at the uniform fee of one thousand crowns per seat!) to listen to Huberman and a selected chamber orchestra in the "salons" of this ancient palace—a rare and most appropriate background for such an esthetic feast.

The walls, closely covered with rare canvasses of old Italian and Dutch masters, gave an indication of the usually invisible—wealth of "poor Vienna." Rococo ornaments and rare furniture one and a half centuries old, transported one back to the time when Dittersdorf and Mozart played their music in perhaps these very rooms, and ancient candelabras radiated a light as mellow as the tones that issued from Huberman's violin. The Polish virtuoso played Beethoven and, of course, Bach, as no one but he plays him. The E major violin concerto with that string orchestra in that environment is something that one will not easily forget. And where but in Vienna are such things possible?

Needless to add that the audience became ecstatic, that the Vienna children were nearly a million crowns richer next day and that the newspapers indulged in rapturous eulogies. Since Ysaye, they said, Vienna has not heard such playing. Four concerts to be given by Huberman after this were completely sold out. Again, in what other poor city but Vienna . . . ?

SCHÖNBERG'S GYMNASIUM.

Change of scene! We are in the assembly room on the top floor of a Vienna school-building—plain, hygienic; an atmosphere of mental strenuousness. On the otherwise unadorned walls hang reproductions of Giorgione's "Concert" and Lippi's and Forlì's angels with violins; from the ceiling dangle trapezes and other gymnasium tackle—as symbolical, perhaps, of the activities of these intellectual Spartans. We refer to Schönberg's "Society for Private Musical Performances," whose purpose is to give its members "a clear understanding" of modern music—entirely irrespective of race, creed, color or any other marks of distinction.

Space does not permit a long description of this extraordinary undertaking here. Let me reiterate only that it is a club of musical progressives, whose ideals, whose discipline, whose diligence and self-sacrifice, whose artistic asceticism is reminiscent of a religious brotherhood. Every Monday night they meet in numbers that fill the capacity of the little hall to listen silently to anything requiring from a single voice or instrument to a small orchestra. Schönberg and his immediate disciples occupy the front benches.

A collective program of works performed since the foundation of the club (November, 1918, the month of the revolution) comprises 236 numbers to date, from Roger to Webern, from Debussy to Milhaud and Satie, from Scriabine to Stravinsky—and beyond. Every country and every school is represented, and the only standard is sig-

nificance—not absolute, but relative, in the country to which the composer belongs.

CON AMORE!

The principles of the society are based on artistic aristocracy, i. e., perfection, and social democracy of the widest scope. Nothing is done, except it is done well; a piece is rehearsed, if need be, twenty times, and must pass the muster of the "masters of performance," the artistic conclave of Schönberg disciples, before being allowed to be played. Even the most famous artists "aspiring to the privilege" (as the prospectus hath it) of cooperating (for the honor alone!) must subject themselves to this discipline. The members—auditors—have only three obligations: they must pay their membership (only members and properly introduced foreign guests are admitted); they must never voice their approval or disapproval (applause is strictly prohibited), and—they must not write or publish criticisms. "The only success to which the composer is entitled here is to make himself understood."

That kind of success, indeed, is favored to the utmost. The performances which I have been privileged to hear were not only excellent but perfect; they were a living protest against all the sloppiness, the unreadiness and inadequacy which abound in the "commercial" concert hall. On the other hand they may occasionally lack the spontaneity that goes with a more *à fresco* execution. They serve only one ideal: clarity; helping the composer to make himself understood.

Until recently the only modern composer excluded from the programs was—Schönberg himself. Now, since his absence in Amsterdam (he has just returned) that rule has been lifted, and at last Monday's seance (concert would not be the proper word) two new piano pieces recently completed were played. I shall not violate the rule of the society by "criticizing" them. It may be permitted to say, however, that they were less "radical" by far than the pieces for violin and piano by Anton Webern (a pupil of Schönberg) which followed. Some people would call them dadaistic, although no one would resent this more than the composer himself, whose earnestness and uncompromising rigidity of principle are the marvel of the entire Schönberg circle.

The frame for these novelties was Reger, whose piano pieces began and whose delightful trio for flute, violin and viola (a delicious piece, inexplicably neglected) finished the program. It may be interesting to Americans that Schönberg, having read an article on American music by the present writer, is keen to have his "Verein" perform American compositions. Composers of all countries, who are recognized as important in their own, are urgently requested to send their scores.

ENGLISH, GERMAN, AUSTRALIAN.

Here, then, are two very different manifestations of Vienna's new internationalism. Every week is full of them, and each one takes place in an atmosphere of keen appreciation and enthusiasm. Thus, Albert Coates, who came all the way from London to conduct—also for the benefit of the children—Elgar, Wagner and Scriabine. He produced, with the "Divine Poem" very much the same effect as did Huberman with his Bach, namely that of ecstasy.

Again, a rousing welcome was tendered to Emil Von Sauer, that ancien précieux, on his return from a tour of Spain. He still plays Chopin with the dexterity of a Rosenthal and the delicacy of a Pachmann. It was a rare treat to hear this slender, almost boyish sexagenarian with the snowy white locks play a Chopin nocturne and Liszt's ninth rhapsody, not to mention his own innocent but tasteful salon pieces. What bravura in those octaves; what perfumed whispers those pianissimo runs! A figure from another time, with the benign smile of the old Abbe himself.

The enthusiasm that greeted Sauer was tinged with the affection that Viennese have for typically Viennese institutions. No less cordial, however, was that which Alma Moodie, the young Australian violinist, appearing for the first time in the city of Fritz Kreisler, earned. I have never seen people go so wild over a new artist virtually unknown to them. The public that adored Erika Morini has, it seems, given its heart to Alma Moodie without reserve. This, again, is typically Viennese; when they like a thing they know it at once and are not afraid to say so. In Berlin the critics have to say it first. . . . Old Dr. Korngold, by the way, hustled home that night and penned the announcement of a new genius, a duty which he deemed could not wait till morning!

OPERA STARS USURP CONCERT FIELD.

All of these concerts—I cannot help marveling—were sold out. So also was that of a local singer, Hans Duhan (baritone), who sang a program of excellently selected songs with impeccable taste and praiseworthy vocal reserve. If this program was typical of Vienna song recitals, the taste of Vienna may be regarded as in advance of Berlin. Especially interesting was a group by old German masters, including Neefe, the teacher of Beethoven. (Cont. on page 51)

RAVINIA'S FORECAST FOR 1921

The physical loveliness of Ravinia is so striking, its clearness of vista, climate and atmosphere so winsome, that the best and most beautiful music in the world follows not even as a matter of course, but as an irresistible impulse. As a foundation, Ravinia has an invaluable asset in one of the first orchestras of the land—the Chicago Symphony—an organization bearing as high and as well deserved repute for its achievements in opera as in symphony music. In both respects it has maintained Ravinia ideals in the past. It will add to them during the coming season.

A large cast of distinguished singers engaged by Mr. Eckstein lend their talents to the adornment of the many works in this summer's repertory. Whether newcomers or old friends of the Ravinia audiences—both will be there—they are all artists of secure fame and wide experience in the roles for which they are scheduled. An exceptional trio of sopranos of Metropolitan stamp—Anna Fittiu, Marie Sundelius and Frances Peralta—will visit Ravinia for the first time.

That lovely singer and delightful artist, Florence Macbeth, of the Chicago Opera, will return after an absence of several years. Margery Maxwell and Philine

Falco are sure of a welcome in the light of their excellent performances in past seasons.

Alice Gentle returns to Ravinia as principal lyric-dramatic contralto in her third successive season with the company. A superb singer and actress, her performances in "Carmen," "La Navarraise" and many other works are remembered with keen pleasure.

Charles Hackett and Morgan Kingston, real makers of operatic history at Ravinia and figures in the great companies of America and Europe, are coming back, dividing the tenor roles of the repertory this season with Mario Chamlee, a young American whose achievements at the Metropolitan have made him notable in the operatic world. Giordano Paltrinieri, well remembered from last season, will return to sing the character roles in which he is a distinguished specialist.

It is with exceptional pleasure that announcement is made of the coming of an exceptionally noted baritone. The services of Riccardo Stracciari, a brilliant singer, a personality and a noted actor, have with considerable difficulty been secured for the Ravinia season. His appearance will add

(Continued on page 30)

Why Live in the City, Alice Nielsen Questions, When The Great Out-Doors Offers so Many Inspirations

Distinguished Soprano Declares She Wouldn't Live in the City Even if the Rent Were Given Her—With the Wonderful Country Life All About Her, Maine Offers Untold Beauties—Her Attractive Home, and How the Artist and Her Surgeon-Husband Pass Their Idle Hours

Alice Nielsen is more alive in one minute than some people are during an entire lifetime. When she isn't singing and really serious, she is doing fifty-seven varieties of stunts that barely exclude tightrope walking and somersaults. Why these limitations? you ask. Well, everything has its limitations; even Einstein admits that, though he doesn't admit that his theory of relativity is the limit.

Perhaps it's country air which makes for this exuberance, for Alice Nielsen is one of these country life enthusiasts. She wouldn't live in the city, no, not if you gave her the rent, she will tell you, and that means a lot in these days.

So, in winter, she lives at a lovely place just outside of New York, in Westchester County, that is, when she isn't on tour. Here she has her sleeping porch in the great out of doors and breathes deep draughts of ozone and inspiration night and day.

And when summer comes she and her big, six-foot husband, Dr. Le Roy Stoddard (yes, the same surgeon who has made such a reputation repairing faces so that they are just as good as new) hide themselves to their bungalow hidden in the tall pines of Maine, on the banks of the mirror-faced Lake Long.

Nielcroft is the name of the Nielsen habitation in the pines. If you ever have the good luck to be invited for a week end, be sure and go, for it is an invigorating chapter in one's life to have lived, if for only three days, under the same roof with the singer and her husband.

They meet you at the little railroad station where two trains daily hyphenate between civilization and the Nielsen solitude. Bundling you into their automobile, Doc Stoddard acting as chauffeur and Miss Nielsen as master of the conversation, they chatter and clatter you over the bumpy roads to the wide open doorway of Nielcroft, where the key rusts in the lock and everybody is welcome, even a stray dog.

You have arrived just as the shadows are beginning to fall and a summer twilight reflects its stars in the placid waters of the lake. It is not long before a set of Japanese chimes call you to what is termed supper in this far away region. The table is drawn near to the open French windows which look out upon the lake, so that it is just like eating out of doors, without the discomforts of ants crawling over the food and caterpillars over your ankles.

With the candles shedding their rose colored lights on the shining white damask and silver, with the fried chicken and creamed potatoes and hot biscuits, not to forget the blueberry cake, and, when the eye casually detaches itself from food, the calm and meditative lake with perhaps one lone sail scooting its solitary way homeward through the silence—"surely," you say, "this is the life," and sigh for sheer content.

As you are slowly pouring more thick cream over the last act of the blueberry cake, Miss Nielsen says to you, looking proud and chesty, "I made that cake."

"Hm! who picked the berries?" Doc intervenes, loath to see all the laurels resting upon one brow. "And darned hot work it was, too, let me tell you."

"And what about working for hours in a hot kitchen, Smarty?" which after all makes it six of one and half a dozen of the other, and peace is declared.

After dinner, or rather supper, there is fragrant coffee, starlight and unforgettable cigarettes, the kind you never buy for yourself, being poor but honest.

And now Miss Nielsen goes back into the living room and sings for you, beautiful simple songs that make you at peace with the world, yea, even with your landlord.

Unfortunately, all too soon such blissful week ends must pass into the yawning abyss of yesterdays and one must go back to the world, prohibition, and one's daily round of care.

So, early Monday morning, the automobile charges up to

the door, and you find yourself once more on journey bent. Miss Nielsen is at the helm this time, looking for all the world like a saucy Carmen in a loose kimona-like gown of Japanese silk with a red kerchief bound around her head.

"Now, remember," admonishes the Doctor, "I'll do the entertaining. You attend strictly to the business of steering."

"Right-o, Ducky," chirrups the irrepressible Alice, and you are soon jogging along the country road, which does its unlevel best to jolt all your inside machinery out of gear.

But suddenly, you notice the machine meandering toward the gully on the left, while Miss Nielsen excitedly points out



ALICE NIELSEN,
Soprano.

a particularly lovely point of the landscape. "Careful there," calls the Doctor, and the machine is summarily jerked back to the road until something else unusually exciting, such as a chipmunk or a particularly stately pine catches the eye of our lady at the wheel. At last, after several conversational outbursts but with no serious mishaps, you arrive at the little station with its one lone railroad track.

The doughty engine is chugging and coughing up a fearful lot of smoke while the station master, baggage man, telegraph operator, ticket agent all in one dashes madly here and there, filling the air with dust and duty.

"All aboard!" bellows the conductor to his one passenger. Through the blurred pane of the car window you look out and wave farewell to your kind hosts. With a mighty effort, creaking in every joint, the train is under way. Go-

ing, going, gone are the smiling faces of those good friends. Your week end is over and the work end has begun. And you sigh for tempus to fugit to another week end in the near future.
C. H. N.

"Bobby" Besler to Visit Alaska

If to an unusual program is added an artist whose voice is a delight, whose personality is magnetic and radiating a spirit of genuine friendliness, and whose interpretations are charmingly different from those ordinarily encountered, the result is quite certain to spell success. This may explain why "Bobby" Besler is meeting with such pronounced success with her delightful costume recitals, with her nurse-accompanist, the appropriate settings and the quaint paper doll programs. Her late April dates included an appearance at Cornell University, Ithaca, N. Y. On May 11 she gave a recital under the auspices of the Veteran Association of Women War Workers, Brooklyn, and has also been engaged for an appearance at the biennial of the N. F. M. C., which is being held in the tri-Cities—Davenport, Iowa; Moline and Rock Island, Ill., this week.

From the convention she will continue to the west coast, sailing on July 6 from Seattle for Alaska. She plans to spend the greater part of the summer months in the West and Northwest, thoroughly relaxing after a busy season.

Mabel Corey Watt Pupils in Perfield Demonstration

A demonstration of school music which showed many unusual features was held in the Flatbush School on Wednesday, May 25. Mabel Corey Watt, examining normal teacher for the Perfield Pedagogical Course and normal teacher for the Mothers' Creative Music Course, is director of music in the school, and the demonstration was under her personal supervision, with Helen Corey, one of her assistants, at the piano. The exhibition showed the results of a season of half-hour lessons in class room music, in the primary department only. One hundred little folks, ranging in age from six to ten years, dressed in their prettiest frocks, easily proved the effectiveness of the methods used. Selections from a repertory of fifty speech melody songs were rendered with accuracy of pitch and a fine regard for rhythm. There were no printed programs, the children recognizing all the songs by ear. In no instance was more than the tiniest scrap of a song—perhaps but two tones—played, when eager hands and smiling faces testified to the certain recognition of an old friend. About thirty songs were rendered in this way.

The rhythm and pulse work proved very interesting. Tapping of rhythmic questions and answers, marking of strong and weak pulses, as well as motion songs which brought out either the rhythm or the pulse, the dramatization of songs, and scansion of rhymes kept the large class on tip-toe with eagerness. Drills in musical memory were given in which pupils sang musical phrases first with words, then without, and finally sang the phrases and tapped the rhythm simultaneously. A drill for the eye and ear necessitated a fine discrimination for such little folks. The pictures of a variety of birds were hung up and then fifteen different bird calls were played, the pupils being required to pick out the picture of each bird as his call was played. A total lack of self consciousness upon the part of each child showed the deep interest and the development of a spontaneous self expression through work based on principles instead of rules.

The conclusion of the program was the teaching of an attractive little vote song to the audience by Mrs. Watt. Tea was served in the Primary Building following the program.

Dux with Detroit Symphony

Following close upon the first announcement of Claire Dux's coming to America came an offer from the Detroit Symphony for the services of this soprano. Mme. Dux will be the soloist with that organization for the pair of concerts on March 9 and 10.

ILLINGWORTH

"The Great Song Interpreter with a Message."—Henry T. Finck.

HENRY T. FINCK in the *New York Evening Post*

"Very few singers possess the great gift of expression which makes it possible for the Australian singer, Nelson Illingworth, to carry a program through without for a moment losing the audience's interest. His interpretation of 'The Erlking' was most thrilling in its unearthly atmosphere. It made one's spine creep, and one's eyes fill by its tremendous emotional appeal. Indescribable in words was his singing of 'In Autumn.'"

MR. ILLINGWORTH HAS A PRECIOUS GIFT"

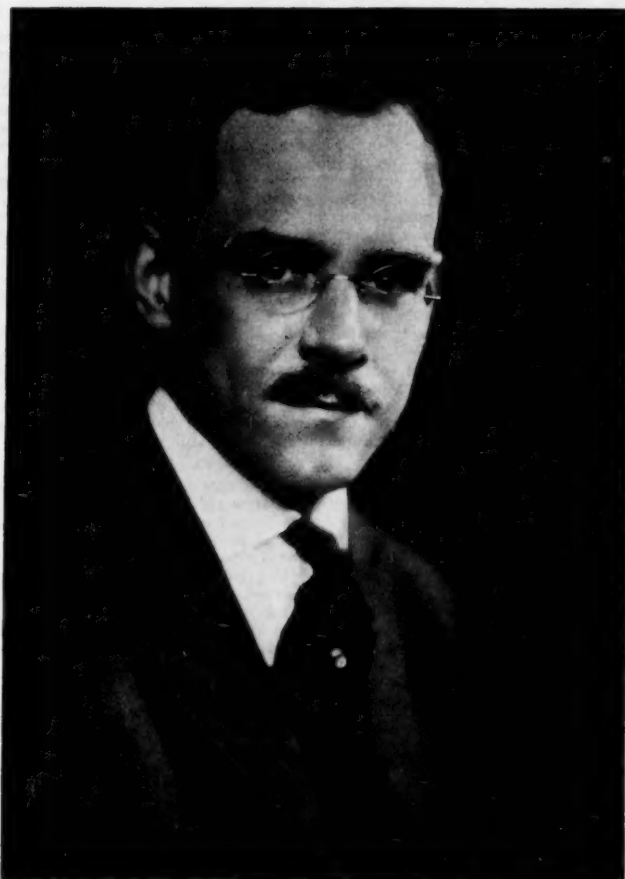
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Phoebe Crosby
Clara Deeks
Bertha Erza
Maude Fay
Lucy Gates
Eva Gauthier
Gabrielle Gills
Dicie Howell
Christine Langenhan
Hulda Lashanska
Estelle Liebling
Rosalie Miller
Marguerite Namara
Idelle Patterson
May Peterson
Margaret Romaine
Elizabeth Rothwell
Lenora Sparkes
Marie Sundelius
Maggie Teyte
Greta Torpadie
Janet Van Aucken

TENORS

Rafael Diaz
Paul Draper
Arthur Hackett
George Hamlin
Riccardo Martin
George Mender
Lambert Murphy
Paul Reimers

MEZZOS AND CONTRALTOS

Sophie Braslau
Marguerite D'Alvarez
Clara Clemens Gabrilowitsch
Elena Gerhardt
Frieda Klink
Margaret Matzenauer
Barbara Maurel
Emma Roberts
Edna Thomas
Marcia Van Dresser

BARITONES

George Baklanoff
Thomas Chalmers
Royal Dadmun
Wm. Wade Hinshaw
Edward Lankow
Arthur Middleton
Francis Rogers
Oscar Seagle
Riccardo Stracciari
Reinhold Warlich
Clarence Whitehill

INSTRUMENTALISTS

George Barrère
Pablo Casals
Renée Chemet
Mischa Elman
Max Gegna
Beatrice Harrison
Elsie Hilger
Sascha Jacobsen
Helen Jeffrey
Daisy Kennedy
Paul Kochansky
Kathleen Parlow
Michel Penha
Andre Polah
Carlos Salzedo
Helen Teschner-Tas
Jacques Thibaud

Achievements of the Season 1920-1921

PUBLIC APPEARANCES

October 16—Aeolian Hall; Violin Recital by Andre Polah.
October 17—Aeolian Hall; Song Recital by Marguerite Namara.
October 22—Aeolian Hall; Song Recital by George Mender.
Nov. 9—Aeolian Hall; Cello Recital by Elsie Hilger.
Nov. 14—Carnegie Hall; Song Recital by Idelle Patterson.
Nov. 28—Orchestra Hall, Chicago; Song Recital by Estelle Liebling.
Nov. 30—Aeolian Hall; Song Recital by Marguerite D'Alvarez.
Nov. 25—Aeolian Hall; Song Recital by Florence Bodinoff.
Dec. 8—Jordan Hall, Boston; Estelle Liebling.
Jan. 4—Aeolian Hall; Marguerite D'Alvarez.
Jan. 10—Aeolian Hall; Violin Recital by Daisy Kennedy.
Jan. 28—Aeolian Hall; Violin Recital by Kathleen Parlow.
Feb. 10—Boston Recital, Phoebe Crosby.
Feb. 16—Boston Recital, Helen Jeffrey.
Feb. 18—Carnegie Hall, Helen Jeffrey.
Feb. 15—Aeolian Hall; Afternoon, George Barrère.
Feb. 15—Aeolian Hall; Evening, Beethoven Ass'n, Reinhold Warlich.
Feb. 28—Aeolian Hall, Marguerite D'Alvarez.
March 9—Aeolian Hall (New York Debut), Paul Kochansky.
March 10—Aeolian Hall (New York Debut), Janet Van Aucken.
March 11—Aeolian Hall (New York Debut), Clara Deeks.
April 2—Aeolian Hall, Clara Clemens Gabrilowitsch.
April 9—Aeolian Hall, Clara Clemens Gabrilowitsch.
April 19—Town Hall, Estelle Liebling.
April 29—Aeolian Hall (New York Debut), Abram Sopkin.
May 15—Manhattan Opera House, Jean Barondess.

Private Recitals

George Hamlin.
Renée Chemet.
Susan Metcalfe Casals.

Tandy Mackenzie.
Clara Deeks.
Daisy Kennedy.

Most of the artists named above coached their programs with Mr. Golde.

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KUBELIK DRAWS LARGE COLUMBUS AUDIENCE

Harrold and Henry Recital Closes Quality Series—Alcock and Johnson at Final Women's Music Club Concert—Notes

Columbus, Ohio, May 21, 1921.—Jan Kubelik, the violinist, played May 7, at Memorial Hall, under the auspices of the Columbus Rainbow Division Veterans. The program opened with Wieniawski's concerto in D major, played in sweeping style with aptness of technic and a fluent and warm tone. Other numbers were by Bach, Saint-Saens, Beethoven, Svendsen and Paganini. Many encores were demanded and to one of them the artist played the melodious Sarasate "Spanish Dance." The Schubert-Wilhelmj "Ave Maria," played for an encore, was one of the most beautiful numbers on the program. Kubelik was assisted by two pianists—Pierre Augieras, who played the Chopin F major ballade in inimitable style as well as other compositions, among them being one of his own writing, and Bernard Miller, a Columbus pianist.

HARROLD AND HENRY CLOSE QUALITY SERIES.

Kate M. Lacey closed the 1921 Quality Series with a concert by Orville Harrold, Metropolitan Opera Company tenor, and Harold Henry, pianist, at Memorial Hall, May 10. Mr. Harrold was at his best in operatic numbers and triumphed especially in the "La Bohème" aria, "Che gelida manina," which he sang with dramatic force and passion. The encore to this number was "La Donna e Mobile," delivered in happy vein. Distinct phraseology and dignity of emotion characterized the rendition of "Vesti la Giubba" from "Pagliacci" which was greeted with much applause. "The Eagle," by Emil Polak, was eloquently rendered. Of the ballads the favorites were Hageman's "Happiness" and Barratt's "Mistress Mine."

Mr. Henry played with restraint and delicacy two MacDowell numbers and Moszkowski's "Caprice Espagnol." A light but accurate touch was demonstrated by the artist. However, two Chopin numbers served to illustrate the worth of the pianist. An interesting number was his own "Dancing Marionette," a fantastic bit which was excellently played.

The Columbus Mixed Chorus under the direction of Prof. Robert W. Roberts, director of music in the public schools, contributed three numbers to the program, singing with careful enunciation and strict observance of time and attack.

ALCOCK AND JOHNSON AT FINAL WOMEN'S MUSIC CLUB CONCERT.

The final concert of the season of the Women's Music Club presented in concert Merle Alcock, contralto; Edward Johnson, tenor, and the Columbus Musical Art Society under the direction of Samuel Richards Gaines, composer, at Memorial Hall, May 17. The program was unique, containing many new numbers and was rendered before a full house which received it enthusiastically.

Mr. Johnson opened the program with two eighteenth century songs which were given artistically. Francesco Durante's "Virgin tutto amor" was sung with religious fervor. The purity and clarity of Mr. Johnson's voice were further evidenced in an aria from "Andrea Chenier." Katherine Glenn's beautiful "Twilight" had to be repeated for the insistent audience.

Merle Alcock was conceded to possess one of the most beautiful contralto voices ever heard in Columbus. Her range and the ease with which she sang difficult songs were especially noteworthy. "Mother of Mercy," by Sinding, was her opening number, sung with quiet dignity. "Tiappa," by Moussorgsky, was daintily sung, and Hawley's "Peace" proved her excellence as a recitalist. Honoring a Columbus composer, Miss Alcock concluded her program with Oley Speaks' "The Bells of Youth" to which, for an encore she gave the popular war song, "When the Boys Come Home."

The Musical Arts Society with Vera Watson Downing and Mabel Dunn Hopkins, playing the violin parts, sang Mr. Gaines' "Fantasy on a Russian Folk Song," heard for the first time in Columbus. It drew forth enthusiastic applause and was hailed as an artistic triumph for the composer-director. Marion Wilson Haynie accompanied.

The final number was a duet by Mr. Johnson and Miss Alcock—"Good Night," by Harriet Ware—in which the two voices blended beautifully.

NOTES.

To the largest crowd that has ever attended the matinee concerts of the Women's Music Club, a remarkable program was given at Memorial Hall, April 19. George W. Chadwick's operetta, "Love's Sacrifice," was given under the direction of Mrs. Samuel Richards Gaines, by Mrs. Cassius

Clay Corner, Roswitha C. Smith, Mrs. James Taft Daniels, Ann Timberman and Esther Johnson.

Ohio State University Men's Glee Club gave its annual home concert in the University chapel, April 30. The program was pleasing, embracing as it did, numbers ranging from classical to popular. The most pretentious number was Dudley Buck's "Paul Revere's Ride" which was sung with fine expression and phrasing under the direction of Karl H. Hoenig. Solos were taken by Wilmer E. Isabel, tenor, and Nelson H. Budd, baritone. The audience was large and enthusiastic. The concert was pronounced as one of the best in the thirty-one years of the Glee Club's existence.

Under the auspices of the Delta Omicron musical sorority, Grace Hamilton Morrey, pianist, and Vera Watson Downing, violinist, gave a joint recital at the Elks Home. Mrs. Morrey revealed her customary strength and ac-

"Charm and a pretty voice were the distinguishing features in the singing of May Peterson."

—New York Tribune.



© Ira L. Hill

MAY PETERSON SOPRANO

Metropolitan Opera
Company

Concert Direction
Music League of America,
8 East 34th St., New York

curacy of execution in an extremely difficult program. Her numbers were played with a fine artistic feeling and the difficulties of technic were readily and easily overcome. Mrs. Downing demonstrated a beauty of tone and smoothness of execution that was a delight to her hearers.

A joint recital by Marguerite Manley Seidel and Lillian Wieseke was well attended at the Deshler Hotel, April 18. Edwin Stainbrook, pianist, and Violet Carter, soprano, won favorable comment and applause on their contributions to the program.

Rev. Oliver C. Weist, baritone, was the guest artist at the last concert of the Saturday Musical Club, given at the Deshler Hotel, May 7. Those on the program were Florence Cartwright, pianist; Genevieve Schroeter, contralto; Elizabeth Pugh, pianist; J. Howard Sher, violinist; Mrs. Stanley U. Robinson, soprano, and Geraldine Taylor, pianist.

The Girls' Glee Club, of East High School, gave a concert at the Elks' Home, May 2, with Harriet Batterson directing.

Lynnwood Farnum, organist, gave a recital, May 12, at the First Congregational Church, under the auspices of the Columbus Chapter of the American Guild of Organists.

N. H. B.

Rosemary Pfaff at Century Theater Club

At the Century Theater Club meeting, Hotel Commodore, Thursday afternoon, May 26, Rosemary Pfaff was the soloist. She sang three groups including "A Rhapsody" (Warford), "Lo, Here the Gentle Lark" (Bishop), "Caro Nome" from "Rigoletto," "Una voce poco fa" (Rossini), "Waltz Song" from "Romeo and Juliet" and the polonaise, "Je suis Titania," from "Mignon." As usual with this youthful soprano this winter, she captivated her audience with her remarkable voice as well as with her pleasing personality. Edna Horton was her accompanist.

CHICAGO OPERA

THRILLS DENVERITES

Whole Week of Performances Given with Popular Stars

Denver, Colo., May 20, 1921.—The Chicago Opera Association came, was seen (and heard), and conquered all by the high standard of excellence maintained throughout. Six performances were given in Denver, April 26-30, a brief but epicurean feast, made possible by the courage and enterprise of Robert Slack, local impresario, and the good faith of a list of guarantors, which included many of the leading merchants and public-spirited citizens. Denver, fortunately, had an entirely adequate stage-home to offer, the acoustics of the Municipal Auditorium being notably perfect, while the back-stage is of an amplitude and modern equipment probably unexcelled in this country.

"OTELLO."

Verdi's "Otello" was selected for the opening evening and was given an incomparable performance. The title role, taken by Charles Marshall, was delivered in a masterly manner. Rosa Raisa's appealing Desdemona was also a magnificent piece of work. Her "Ave Maria" in the fourth act was one of the most superb bits heard during the week. Giacomo Rimini as Iago, was most advantageously cast. The lesser roles were all well taken. Pietro Cimini conducted the splendid orchestra, and read the score with fine spirit and understanding.

"MONNA VANNA."

Mary Garden, in the title role of the Fevrier opera, was the magnet which attracted an enormous audience to the auditorium on the second evening, although the novelty of the work which had never before been heard in Denver, and the fame of Lucien Muratore, French tenor, were likewise contributing causes. The production was a triumph for all concerned, Miss Garden, Muratore and Georges Baklanoff (as Guido) fairly taking the audience by storm. Giorgio Polacco conducted and the orchestra rose to superb heights under his able baton.

"LA TRAVIATA."

Frieda Hempel as Violetta, on Thursday evening, scored one of the sensational successes of the week. Exquisite in personal beauty, a wonderful actress and possessor of a marvelous coloratura voice, she is a very aristocrat among opera singers. In each act Miss Hempel was a vision of loveliness, and she sang gloriously. Indeed, to find verbal equivalent for the beauty of her perfect voice and the joy of her performance is a difficult task. That the audience appreciated her was evidenced by twenty-seven curtain calls.

Alessandro Bonci was the Alfredo and Rimini the Germont.

A striking feature of "La Traviata" was the spirited ballet, introduced in the third act. Stasia Ledova and her sixteen well trained assistants were a delightful addition to the performance. Alexander Smallens conducted the orchestra most ably.

"LOHENGRIN."

On Friday evening, "Lohengrin," sung in English, attracted a large audience. Every seat in the auditorium was sold and standing room eagerly purchased. Denver had caught the operatic fever and capacity audiences were indicated for the remaining performances.

"Lohengrin" was excellently given, the principals being of uniform excellence and the ensemble altogether well balanced. Rosa Raisa's Elsa gave this superb artist another opportunity to deepen the fine impression she had already made. The principal newcomer of the evening was Edward Johnson as Lohengrin, an impressive figure. He sang delightfully, the pure, even flowing quality of his lyric tenor being most agreeable at all times. Cyrena Van Gordon made her Denver debut as Ortrud and scored an instant success. Her rich, well trained contralto, full and pure in the upper range, and dramatic always, make her an incomparable asset to the opera company. Her Ortrud was a thrilling performance. Like Mr. Johnson's, Miss Van Gordon's enunciation is especially to be commended.

Baklanoff, as Telramund, sang the part with great credit to himself. Edouard Coteuil, as the King, was memorably good, and Desire Deffere was unusually impressive as the herald. The chorus acquitted itself with great success. The orchestra was again directed by Cimini, who duplicated the fine work done in "Otello."

"CARMEN."

A truly wonderful performance was "Carmen" on Saturday afternoon. Principals, chorus, conductor and orchestra all seemed in the "Carmen" humor, with the inevitable result that it was a performance such as one hears but rarely. Mary Garden as Carmen, Muratore as Jose, (Continued on page 54)

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NEW YORK LONDON PARIS MADRID MELBOURNE SYDNEY

AMSTERDAM

(Continued from page 6)

by Ernest Bloch. The performance made before all an impression of something strange. We had recently heard three other works of the same composer—"Three Jewish Poems"—which left us rather indifferent. With "Shelomo" this was not the case. Mengelberg had made a care-



MARIX LOEVENSOHN,

Cellist, who had a striking success at the Dutch premiere of Bloch's "Shelomo."

ful study of the score, for he is a great admirer of Bloch. The cello solo was executed by Marix Loevensohn. Loevensohn played his part marvelously well, as did also the orchestra.

If the work did not seem beautiful in all parts, it proved itself one of distinct personality; it has a peculiar character which is strikingly original. The orchestration in certain parts is greatly developed. We feel that Bloch is describing the unchained passions of the Jewish people, during their periods of joy and of misfortune. The work provoked various opinions. Most people wondered about the relation between the title and the work itself. Why Solomon? Riddle! A few days later it was played again and opinions were still divided. Personally, we found its characteristic quality intensely interesting, but we can readily understand how this same quality could be distasteful to another. Marix Loevensohn played his part even better than before and one could with difficulty find a more suited interpreter. His success was great.

TWO GREAT PIANISTS.

The Dutch pianist, Dirk Schäfer, gave his last recital of the season in a packed hall. His program consisted of Bach, Beethoven, Debussy, Ravel and Chopin. A prelude and fugue from the "Well Tempered Clavichord" was perhaps the most strikingly beautiful work which he played. It is far more difficult to play Bach in the way it is written than in the arranged forms of Tausig, Liszt, D'Albert and Busoni. The quiet depth and pure simplicity of the original requires a masterly control. This Schäfer has to such an extent that the performance was a revelation. The other numbers, too, were magnificently played, and earned an overwhelming success for the artist.

Several weeks have passed since we had heard Carl Friedberg, but the remembrance of his recital is fresh in our minds. After a few years' absence he has returned and proves to be as great a favorite as formerly. He played Brahms, Schumann and Chopin, all with gigantic technic and deep musicality. Friedberg's playing has what that of so many great artists lack—heart. His interpretation is always warm, round, full of temperament, but is guided and held in bounds by his master mind.

HUBERMAN'S TRIUMPHAL FAREWELL.

Bronislaw Huberman has given his farewell concert. What can one say of this violin genius which has not been said? I have already written eulogies about his immense talent, but could still write much more. One could hear Huberman a hundred times and each time experience a new sensation. I do not wish to repeat myself, but will merely say that he had one of his best evenings. He introduced to us a new work, a beautiful sonata written in 1917 by the Italian composer, Ottorino Respighi. The work was full of inspiration and follows, in spite of its great spontaneity, a very definite form, so that one has an immediate grasp of its architecture. After this interesting novelty, Huberman also played the Glazounoff concerto, in which his virtuosity and verve were unsurpassable. This unforgettable evening closed with the "Kreutzer" sonata, which is particularly suited to the artist and which he has

played with great success all over Europe. Huberman is always assisted by Paul Frenkel, an excellent pianist who is an accompanist of extraordinarily delicate touch. The enthusiasm was uncommon, and contrary to the custom of Hollanders, the applause was very noisy.

ELLY NEY MAKES DEEP IMPRESSION.

Elly Ney has appeared this season in one recital, comprised of the works of Beethoven. She played four sonatas, among them the prodigious "Hammer-Klavier." Mme. Ney is a pianist who is loved and appreciated in Holland, and her concert tours here are always a great success. Hearing her this last time made a deep impression upon us. We do not know whether we excite the admiration of many of our readers for this artist by saying that she plays like a man. It is perhaps a higher compliment for a woman when one says that she plays like a woman.



ELLY NEY.

Who recently made a deep impression with her noble art in Holland.

With Elly Ney, however, it is another matter. It is not her physical force which is astonishing; indeed, we do not particularly consider this as a distinctive quality, but there is something so profound, so noble, and, above all, something so well balanced in her playing! It is big—not merely of tone, but of idea. What is particularly striking in this artist's interpretation is the strong feeling of form and the intellectuality which are coupled together with sentiment and spontaneity.

There are several kinds of excellent pianists, one endowed with technic, another with a beautiful tone, still another with musical understanding. One does not stop to consider whether Elly Ney possesses these or other qualities. When she seats herself at the piano she capti-

Some "GANZ THE PIANIST" Notices

OF THE PAST SEASON:

BOSTON—This recital was one of the chief events of the musical season.—*Herald*.

A superb exhibition of musicianship.—*Post*.

CHICAGO—No need to prove the extent of his virtuosity, but the sense of his having so completely arrived that he could give himself up to the spirit of the music.—*Post*.

Today he is at the height of his career, one of the great pianists of our time.—*American*.

NEW YORK—A forceful personality.—*Telegram*.

One of the best pianists now before the public.
—*Evening Post*.

PHILADELPHIA—The Brahms Quintet has never had a finer reading in this city.—*Evening Ledger*.

His versatility in tonal expression covered pretty much the entire gamut of the emotions.—*Press*.

DETROIT—He now stands where it can truthfully be said he has no superior among the piano virtuosos of the time.—*Detroit Saturday Night*.

WINNIPEG—One of the few really great pianists of this generation.—*Tribune*.

HAVANA—A colossus in the art of music.
—*El Imparcial*.

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vates you as soon as she touches it. Then you sit back and are cast under the spell of a great and sincere artist. One feels a wonder and respect for the truly noble idea which Mme. Ney pursues in her interpretation. Her art is so impressive that one forgets her extraordinary technic. For her it is only an implement, used to mould noble ideas into their proper form. Needless to say, her success was enormous.

ALPHONS DIEPENBROCK DEAD.

Holland has lost one of her greatest composers, Dr. Alphons Diepenbrock, who died in Amsterdam at the age of fifty-nine. Diepenbrock did not enjoy an international reputation; in fact, his fame hardly passed beyond the frontier of Holland. However, he was a composer of the first rank and has written a number of really beautiful things. Diepenbrock studied classical philology at the Amsterdam University and graduated cum laude in 1888. He thenceforward consecrated himself entirely to the study of music and composition. His works are mostly of a religious character and comprise a number of cantatas—"Te Deum," with choir; "Stabat Mater Dolorosa," "Stabat Mater Speciosa," etc. He has also written music for Vondel's great tragedy, "Gysbracht van Aemstel," and for "The Birds" of Aristophanes. His last work, which was recently given here, is the music for Sophocles' "Elektra." All of Diepenbrock's works are imbued with a highly noble and mysterious quality. He remained an independent all his life and was never influenced by his contemporaries. R. K.

The "Sweet Bye and Bye" Suit Settlement

The O. Ditson Co., Boston, informs the MUSICAL COURIER that the newspaper reports of the settlement of the equity suit of the heirs of Joseph P. Webster vs. Oliver Ditson Company, in regard to the song, "Sweet Bye and Bye," were, as Mark Twain said of the reports of his own death, greatly exaggerated.

This litigation has been pending very many years, and the defendant, as well as others, was getting tired of it. It was a curious claim in many ways; it seems that the defendant had published the piece for many years, having taken the same over from another publisher who had first brought it out in 1868, and whose records were unfortunately meagre, due probably to the fact that most of the books had been destroyed in the great Chicago fire. The defendant had purchased outright the interest of the person who had written the words, and therefore made an accounting only to the composer of the music, paying him one-half of the agreed royalty for the words and music together.

Thirty or forty years ago, especially before the international copyright law, it was an almost universal custom among music publishers to grant to others licenses or permits to publish a copyrighted piece upon the payment of a nominal fee, which would then be divided with the composer. This was done in the present case, and accountings were made of such sums as were received by the publisher.

The plaintiffs claimed that no right to do so existed, regardless of the universal custom of the trade, and this was

the main ground of their claim in the suit just settled. The master, to whom it was referred, found that no rights had been violated by the publisher in granting such licenses, and certain of his findings were objected to by the plaintiffs.

Rather than have the matter drag along for another generation, both parties came together and made an amicable adjustment of such items as were still in dispute, and the defendant paid a sum much smaller than that given out by the press, a greater part of the payment actually made being made up of accrued interest on the items adjusted.

It is contemplated that a souvenir edition of the more famous works of Joseph P. Webster may be published in the future, including the "Sweet Bye and Bye" and other pieces popular in the "sixties" and "seventies."

Three Artists Engaged for Oswego Series

Elly Ney, Marie Tiffany and Francis Macmillen have been engaged by the Woman's City Club of Oswego, N. Y., for its concert series next season. Mme. Ney will open the season in November. Miss Tiffany will appear in December and Mr. Macmillen in February.

Alice Gentle for Ravinia Park

Alice Gentle will appear in her third successive season at Ravinia Park this summer. Miss Gentle will be heard in a number of leading roles, some of which will be new to her admirers in that vicinity.



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CINCINNATI'S ORCHESTRA INCREASING ITS HOLD UPON CITIZENS OF OHIO CAPITAL

Reinald Werrenrath in Recital—Ruth Morris Proves Her Worth—John Quine Soloist at Final Orpheus Club Concert—Activities of the Various Clubs—Cincinnati Conservatory Notes—College of Music Items

Cincinnati, Ohio, May 16, 1921.—The season of the Cincinnati Symphony Orchestra came to a brilliant close on April 22 and 23. The final program was a delightful one. The two most prominent numbers were the "Jupiter" symphony by Mozart and the fifth symphony of Beethoven, another favorite. In both instances Director Ysaye seemed to enthuse over the works, and the response was marked on the part of the orchestra. The remaining numbers on the program included the overture, "The Impresario," by Mozart, and the "Leonora" overture, No. 3, by Beethoven, both of which are popular. The program made a fitting close to a season that has been marked by a number of well known soloists and some remarkable compositions.

The popularity and increasing interest that has been shown the orchestra by the large numbers who have attended both the concerts during the season just closed is a striking proof of the higher place that the organization is reaching in the public mind, and of the fact that Cincinnati is being made more notable every year as a center of the best in music. The work of Mr. Ysaye in connection with the direction of the orchestra has been of the type that not only made possible an appreciation of the best in music, but also helped to improve the possibilities of the members of the orchestra, and has enabled the patrons to hear the best composers to advantage.

REINALD WERRENRATH'S RECITAL.

An outstanding feature of the musical season was the appearance here of Reinald Werrenrath. The beauty and style of his rendition was such as to awaken in the mind of his hearers a desire for more. He appeared at Emery Auditorium under the auspices of the Delta Omicron Sorority, represented by the Alpha Chapter of the Cincinnati Conservatory of Music, and Eta Chapter of the College of Music. The proceeds of the concert are to be used in the scholarship fund of the organization.

There was a fair sized audience present. The numbers included the recitative and aria by Bach, "Blessed Resur-

rection," from "Watch Ye, Pray Ye"; an old English song, "Some Rival Has Stolen My Love," and "Over the Hills and Far Away," by Surrey, as well as some Italian and American songs. The program closed with a delightful rendition of Kipling's famous poem, which has been set to music by Walter Damrosch, "Danny Deever."

RUTH MORRIS PROVES HER WORTH.

Ruth Morris, a talented pupil of Adolf Hahn, of the College of Music, gave a violin recital at the Odeon on April 29, which was notable because of the talent of the performer. Her program included a number of the best works of the masters, and was widely varied. Miss Morris plays with more than ordinary technic, and her talent is marked by a high degree of careful interpretation, which is remarkable considering that she is a young girl. The audience was delighted with the manner in which she rendered her selections. The most notable of her numbers was the concerto in G minor by Bruch. She also played Leclair's "Sarabanda et Tambourin," Lalo's andante from "Symphonie Espagnole" and Wieniawski's "Valse Capriccio." Her accompaniments were played by Audrey Reeg, a pupil of Albino Gorno.

JOHN QUINE AT FINAL ORPHEUS CLUB CONCERT.

The twenty-eighth season of the Orpheus Club was brought to a close at Emery Auditorium, April 20, with a concert under the direction of Prower Symons. The progress that has been made by this well balanced chorus of male singers during the season, when three concerts were given, shows that the director and members both have a high value of the possibilities that lie within their scope. In the work of the members the closing concert was marked by a care and a delicate shading that was ample evidence of training and of talent. The program was varied including the three-part madrigal, "How Merrily We Live," by Michael Este, which was the opening number, and followed by the old three part glee of John W. Calcott (1766-1821), "The Martyrs of the Arena," by Laurent De Rille. "Captain Kidd," by Kenneth M. Murchison, and Mr. Symon's own arrangement of "The Star Spangled Banner" were both impressive.

The soloist was John Quine, baritone, formerly of this city, who has an impressive voice and sings with power and care. His selection was the "Vision Fugitive" aria from the "Herodiade" of Massenet, which was sung with dramatic force.

WITH THE VARIOUS CLUBS.

The Cincinnati Woman's Club gave a delightful concert recently at the club's auditorium, featuring Mona Gondre, formerly of the Theater National de l'Odeon, Paris. Her numbers included old and modern classics, sung in French and English and in costume. Jean Verd was the accompanist. The Cincinnati Chamber Music Society and Thomas James Kelly, the latter who appeared as "footnote," assisted, helping to make the program a thoroughly enjoyable one.

The Delphi Club, made up of a well balanced choral body, gave a concert at the East High School Auditorium under the direction of Edward A. Fehring. The principle number was "A Tale of Old Japan," by Coleridge-Taylor, with Helene Kessing, Charlotte McCoy, Joseph Schencke and Herbert Schatz as soloists. The organ accompaniments were played by John J. Fehring.

The Sinfonia Glee Club gave its first public concert April 20 at the Cincinnati Conservatory of Music, under the direction of John A. Hoffmann. The club is made up of members of Omicron Chapter, Phi Mu Alpha, a national musical fraternity. The ensemble numbers were largely made up of American music.

The Woman's Club music department presented the "Jenny Lind Concert Troupe" at its meeting, April 25, in commemoration of the 100th anniversary of the "Swedish Nightingale." Selections from the programs of concerts given by Jenny Lind were presented by members of the club.

At a meeting of the Clifton Music Club held at the residence of Mrs. William Shannon, an oratorio program was rendered.

The Norwood Musical Club presented J. Prower Symons April 26, at the Slane Avenue Methodist Church, in an illustrated lecture on "The Organ in Worship." He is a member of the Royal College of Organists of London, England, and an associate of the American Guild of Organists. The lecture was followed by a program by the active club members.

The last indoor meeting of the season was held by the Musicians' Club at the Walnut Hills Business Club. Edgar Stillman Kelly was made an honorary life member, and Carl J. Schulze was admitted to associate membership. In honor of All-American Day, May 7, a musical program devoted entirely to the works of C. Hugo Grimm, a member of the club, was rendered, the composer playing several of his own compositions.

The final meeting of the season of the Monday Musical Club was held May 9, at the residence of Mrs. Charles Towne, with Mrs. Adolph Hahn as the guest of honor. The program consisted of ultra modern music, rendered by the members.

The Hyde Park Musical Club gave a program, April 29, at the Hyde Park Library Auditorium.

The Woman's Choral Club presented some novelties by several well known composers at its concert recently, under the direction of Louis Ehrvott.

The Woman's Musical Club gave a program of modern music on the evening of May 4.

The Monday Musical Club gave a concert at the Old Folks' Home, Walnut Hills, April 18.

The Meltone Musical Club held a special meeting on May 11, when a miscellaneous program was rendered by the members.

CINCINNATI CONSERVATORY NOTES.

A quartet of soloists appeared at the orchestral concert, under the direction of Pier Adolfo Tirindelli, at the Cincinnati Conservatory of Music, May 7. Mr. Tirindelli gave a very effective reading of the Verdi overture from "The Force of Destiny" and the graceful, rollicking dance from Smetana's "The Bartered Bride." Clifford Cunard's tenor voice, dramatic in quality, shone in "Cielo e mar," from "La Gioconda." Mr. Cunard sings with great fervor and vocal style, a worthy exponent of his teacher, Dan Beddoe, whose pupil, Idella Banker, also sang; she gave a spirited rendition of Haydn's "With Verdure Clad," from "The Creation," displaying a voice of great flexibility and brilliancy. Mary Louise Gale, a pupil of Eugene Ysaye, played the Vieuxtemps concerto in A minor, for violin, in authoritative style and with the fine finish characteristic of the Ysaye school. Mildred Gardner, a pupil of Marcian Thalberg, made a distinct impression in the C minor concerto for piano by Rachmaninoff. She is gifted with technical facility, strength and power. The concert served to show the orchestra not only as a solo body but also as a sympathetic accompanist as well.

When a young pianist creates a sensation with her playing such as a young Michigan girl created April 27 at the Cincinnati Conservatory of Music, she is assured of a professional career which holds promise of big things. Jennie Dembinsky, of Saginaw, Mich., a pupil at the conservatory, studying piano with Marcian Thalberg, gave a program of piano music which would tax the capacity of a seasoned virtuoso. She showed a remarkable musical grasp, power and strength that is masculine in its virility, control of dynamics that is surprising in delicacy, beautiful round tone and astounding technic. Miss Dembinsky came to the conservatory intending to study voice, but her pianistic talent was recognized and fostered to such end that she concentrated all of her effort in that field.

Now and then one meets with a singer who essays the role of composer of a song, but when Florence Golson, soprano, pupil of Dan Beddoe in voice, and of Ralph Lyford and Edgar Stillman Kelley in composition, invades the field not only of her own but also that of the piano, violin and chorus as a medium of expression of her talents in composition, one must needs express admiration. She made a sympathetic interpreter of her own compositions, understanding them as perhaps no second person there could, although she sang with particular effect the songs of her accompanist, Dwight Anderson, who in turn interpreted one of Miss Golson's piano compositions as well as his own. Miss Golson did not neglect the classic masters of the old school, and also sang a group of modern numbers, making a very interesting program all in all.

William Kraupner's pupils gave a piano recital April 27 at the conservatory. The program was a varied one.

Elizabeth Jamieson, soprano, a pupil of John A. Hoffmann of the conservatory, was heard in a recital at the Conservatory Hall, April 25.

The class of Helen May Curtis appeared at the conservatory on April 21.

Elizabeth Cook, a member of the faculty who has been pursuing later study with Jean Verd, gave a program composed entirely of the modern French school. Miss Cook shows herself a serious student bent on the deeper things, well equipped technically and musically.

Ruth Bohlender, contralto, a pupil of John A. Hoffmann, and Bernice Fisk, harpist, pupil of Joseph Vito, appeared in joint recital at the conservatory on May 3. Miss Bohlender has a voice of velvety quality and even throughout its registers. Her interpretations were musically. Miss Fisk's is an unusual talent; she is serious in purpose and displays technical proficiency and musical feeling.

William Meldrum has completed a careful course of training under Frederic Shailer Evans, and gave proof of his schooling May 11 at the conservatory in a well prepared program of sufficient variety to exploit all the best resources of technical equipment with which he is endowed—a free, commanding tone, clear technic, and a firm command of pianistic qualities.

Miss Baur received word from New York that one of last year's conservatory graduates, Violet Stallcup, of Globe, Ariz., who studied with Leo Paalz, and after her graduation made a concert tour of the West, has been given a scholar-

(Continued on page 54)



Frederick Hunter

TENOR

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—St. Louis Times.

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It is not often that staid Aeolian Hall finds itself resounding to cheers, but neither is it often that it houses such singers as Marguerite D'Alvarez. Her singing will not be swiftly erased from a newspaper reviewer's memory.—*Evening Mail.*

BOSTON

Surely no woman now on the concert stage has a voice of like opulence and color—at least none that we in Boston have been privileged to hear. She has not three voices, but one; and a glorious voice it is.—*Evening Transcript.*

BALTIMORE

It is safe to say that many seasons will come and go before we will hear such an inspired rendition of Debussy's exquisite "The Flute of Pan." As much and more can be said of the same composer's "La Chevelure."—*The Sun.*

TROY

A singer whose voice is glorious and whose art is supreme, whose control can give fortissimo and pianissimo in the same breath, who has no tricks save those which belong to the muse herself, whose work is instinct with the drama of feeling and who seeks to present the personality of the composer rather than her own.—*The Times.*

ALBANY

Last night Albany literally "tore loose" as this magnificent contralto revealed the most remarkable voice ever heard at a Mendelssohn concert—and one of the most remarkable ever raised in Albany. One can only accent the first impression of the combined strength, beauty, uncanny influence and wide range of her voice.—*Knickerbocker Press.*

CLEVELAND

The singer's vocal resources are opulent in the extreme. She possesses a voice of extraordinary power and range. There is a sound here as of deep organ tones. And not only is there imposing sonority, there is as well rich musical quality.—*Plain Dealer.*

TORONTO

She has the divine lust of song in a measure surpassing even the impulse of Caruso, when he undertakes to flood the ears of his auditors with beautiful tone. Mme. D'Alvarez, in addition to being a great vocalist is also a born emotional interpreter.—*Saturday Night.*

RICHMOND

Mme. D'Alvarez has a voice of magnificent range and power which was revealed to fine advantage. In the Debussy aria she gave of her best, the opening phrase being quite the most beautiful bit of singing of the evening. Mme. D'Alvarez quickly won the heart of her audience and she was recalled many times.—*News Leader.*

NORFOLK

When an artist receives fourteen encores, being recalled five times after her concluding number and twice more after singing an extra, it may be said that she has achieved an artistic triumph. Naturally, Mme. D'Alvarez must have had pleasant dreams last night.—*Ledger-Dispatch.*

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A Comment on Georgette La Motte

"A much cherished legendary belief of olden times was that, at the birth of a child, an old woman appeared carrying an immense basket. Into the basket she thrusts her long, bony hand, and, without looking to see what it is she has picked up, draws it forth and bestows a gift upon the baby. Sometimes the hand clutches many gifts, sometimes the old woman is careless and there are none.

"When Georgette La Motte was born at Pawhuska, Okla., the old fairy must have picked a great many gifts out of her basket, for she gave Georgette personal charm and grace, a rare musical talent like unto a genius, a very devoted family and all that wealth can buy. This young artist is nearing her fourteenth birthday and a career is looming up for her, for she is entering the concert field. She has been engaged to appear with several of the large musical organizations this season. Georgette was born a musician, and she began the study of piano at the early age of three years. Four years ago her parents placed her under the tutelage of Mr. and Mrs. Carl Busch, of Kansas City. She has from the first wanted to know what was going forward in the musical world, and as a consequence she is that rare thing, a student of the piano who is informed about the 'whos' of music.

"Inheriting this great musical talent from both mother and father, Georgette La Motte bids fair to make the old fairy glad she drew forth a whole handful of such rare endowment from that magic basket."—M. K. Powell, Kansas City Star, May 30, 1920.

Prize Offered for Operetta

The Matinee Musical Club of Philadelphia offers a prize of \$200 in competition to American composers for a dramatic musical setting or an operetta, using for the text Henry Wadsworth Longfellow's poem, "The Masque of

Pandora," with incidental solo parts, choruses for women's voices and a score for a string orchestra (including harp and piano). The operetta shall not exceed one and a half hours, nor be less than one hour in length. The operetta awarded the prize will be given a public presentation in the spring of 1922 by the Matinee Musical Club Chorus and assisting artists. This prize also assures the purchase from the publisher of at least 125 copies. Compositions must be sent anonymously but bear a distinguishing mark or motto, a copy of which, with the composer's name and address, should be enclosed in a separate sealed envelope. All manuscript must be sent in as first class mail matter by November 1, 1921, when the contest closes. For further information apply to Clara Z. Estabrook, secretary, 620 West Cliveden avenue, Germantown, Pa.

Berumen's Busy Winter

Ernesto Berumen, the well known pianist and pedagogue, has just finished a very busy season. Mr. Berumen appeared in many concerts, keeping up his teaching at the La Forge-Berumen Studios at the same time. He was the soloist during Music Week at Sharon, Pa., from November 11 to 19, playing twice daily, and appearing also at Greenville and Warren, O., in conjunction with the Duo-Art Piano.

Mme. Lipkowska and Berumen were the soloists at a Globe concert on December 19, both artists scoring heavily. Hazel Silver, soprano, and Berumen gave a delightful joint recital at Rockville Center, L. I., on December 24, and a few days later Berumen gave his fourth Aeolian Hall recital, presenting a program of unusual compositions. He appeared at the Academy of Music in Brooklyn on January 8, when Carolina Lazzari, Grace Wagner, Renato Zanelli and Frank La Forge were the other artists on the program. Charles Carver and Berumen gave a joint recital at the La Forge-Berumen Studios on March 4, and on the following day Berumen played a recital at Sweet Briar College in Virginia, before a large and enthusiastic audience of young students. On March 29, the pianist delighted a big audience at New York University, and on May 28, with May Peterson, soprano, gave a most interesting concert at Aeolian Hall during Music Week. He also appeared as soloist with the Cleveland Orchestra, under Sokoloff in Muncie, Fort Wayne, Ind., and in Cleveland, O., on April 4, 6 and 28, playing the Hungarian fantasia by Liszt. Berumen will remain in New York all summer, teaching at the La Forge-Berumen Studios, and preparing new programs for the coming season.

Jewish Choral Societies Unite

Jewish music in America took a definite stride at a conference held in Paterson, N. J., on May 29 and 30. The conference was called at the initiative of the Hebrew Singing Society of Paterson, of which Samuel Feldman is at the head. The call for this conference brought forth some of the most famous champions of Jewish music, including Cantor Joseph Rosenblatt, Pinchos Jasanofsky, Leo Low, Zavel Silberts, A. W. Binder, Solomon Golub, M. Posner and Jacob Beigel. Delegates of the Jewish Choral Societies of New York, Paterson and Philadelphia were also represented. The subjects of discussion were: How to strengthen the Jewish choral societies that already exist; how to gather and supply those choral societies with a suitable repertory; the establishment of new choral societies of America in various cities; the future of Jewish music.

The executive committee of eleven consists of six musicians and five delegates of the five choral societies which were represented. The officers of the executive committee are as follows: President, Jacob Beigel, of Philadelphia; first vice-president, Leo Low, of New York; second vice-president, A. W. Binder, of New York; treasurer, Joseph

Rosenblatt, New York; secretary, Solomon Golub, New Jersey. It is asked that the choral societies which were not represented at this conference will get in touch with the secretary, Solomon Golub, 25 East 116th street, New York City, so that they can send their delegates to the next conference, which is to be called very shortly.

Stewart Organ Recital and Flag Presentation

The classic "Tudor Hall" of the College of the City of New York held a good-sized audience Sunday afternoon, June 5, when Dr. Humphrey J. Stewart, municipal organist of San Diego, Cal. (he plays the big Spreckels open-air organ there), gave an organ recital of seven numbers, followed by the formal presentation to him of the Flag of the City of New York. On his entrance the audience rose in respect to the organist, who played a Mendelssohn sonata (op. 65, No. 1), with clean technic, and especially commendable pedaling. Fletcher's pretty "Fountain Revery" made a hit; Handel's largo less so, and the fleet fingers of the doctor were much in evidence in Guilman's "Torchlight March." At this point a large bunch of roses was presented him, when he added a bourree, of classic style, as an encore. Mendelssohn's "Spring Song" was followed by Schumann's "Träumerei" as an encore, Boccherini's celebrated minuet (played in C, not in A as noted on the program) coming next.

Dr. S. E. Mezes, president of the college, here made a graceful speech, introducing Hon. Grover A. Whalen, Commissioner of Plants and Structures. That graceful appearing gentleman was most felicitous in his speech, following which Prof. Baldwin played "America" with full organ, whereupon everyone rose. Dr. Stewart accepted the beautiful flag which was gorgeous with gold and colors, "more as a tribute to himself as representing music, than as a personal matter." He referred to Commissioner Philip Berolzheimer, City Chamberlain, and his love and enthusiasm for music, and said the city was indeed fortunate in having one of his ability and characteristics at that post. Then Dr. Stewart played his own beautiful "Processional March," which to many was quite the best thing on the program.

Those in charge of the affair were: reception committee—Dr. S. E. Mezes, president of the College of the City of New York; Hon. Anning S. Prall, president of the Board of Education; Prof. Samuel A. Baldwin, professor of music, C. C. N. Y.; Lee Kohns, trustee, C. C. N. Y.; Dr. William C. Carl, director, Guilman Organ School; George H. Gartlan, supervisor of music, Board of Education; Hon. John F. Hylan, Mayor; Hon. Philip Berolzheimer, Chamberlain; Hon. Francis D. Gallatin, president Park Board; Hon. Joseph P. Hennessy, Park Commissioner, The Bronx; Hon. John N. Harman, Park Commissioner, Brooklyn; Hon. Albert C. Benninger, Park Commissioner, Queens; Hon. Thomas R. McGinley, Park Commissioner, Richmond; Willis Holly, secretary, Park Board.

New Violin Number Published by Gamble Hinged Music Company

One of the musical sensations of the season is "Melody," by Brig. Gen. Charles G. Dawes. Fritz Kreisler uses this regularly in his concerts and when he recently played it at his Chicago recital, it met with such an ovation that his accompanist afterwards remarked: "That was the greatest demonstration I have ever heard given a new composition." Kreisler has also made a Victor record of it which will be released within the next few days. Those who attempt to describe it say that it is another "Humoresque."

Mr. Dawes is a banker, soldier, musician and man of affairs, and his personal popularity plays no small part in the popularizing of his "Melody." Inasmuch as this number has aroused so much favorable comment by both press and public, Mr. Gamble—erstwhile publisher and the man who makes it possible for musicians to keep their music looking tidy with his ingenious hinge—was asked how he accounts for such an unusual number from the pen of a man not following music as a profession. He gave this answer: "This simply is another illustration or demonstration that it is one's ability of discernment and the right application of it, that makes a successful man succeed. Mr. Dawes may have written many things, but the fact that the second number submitted for publication met with public approval, proves that he applies his ability of discernment even to the product of his own labor. There is always a 'reason why' back of a man who has risen from a humble position to one of influence."

"Melody" is not only published as a solo for violin, cello, pipe organ and piano, but is also published for orchestra and many other instrument combinations as well. One of the best lyric writers is now working on a text for it and it will doubtless be issued as a song. There is no question but that Dawes' "Melody" is destined to become an international classic and what is known as a real "hit."

C. S.

Augusto Ordognes Honored

It looked very much as though no performance would take place at the Brooklyn Academy of Music on the evening of May 30, when a gala holiday bill had been arranged in honor of Augusto Ordognes. However, after much delay the doors were opened, and those who had the patience to remain for the performance—and it seemed as though most of them did—enjoyed some really fine singing in one act each from "Barber of Seville" (Act 1), "Otello" (Act 2), "Traviata" (Act 2), and "Rigoletto" (Act 3). Mr. Ordognes appeared in all four of the operas, and proved that he is a versatile artist, for each of the characters he portrayed demanded an entirely different interpretation. Nicola Zerola was Otello in the opera of that name, and brought to the part a powerful voice fully capable of expressing all the jealousy and other emotions which the role calls for. Besides the remaining principals there was an orchestra of forty and a chorus of thirty-five.

Levitzi and Daniel Mayer Reach Australia

A cable received at the New York office announced the safe arrival of Mischa Levitzi and his manager, Daniel Mayer, in Australia on May 22. Mr. Levitzi's first recital took place in Sydney on June 2.

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FRANCES ALDA

Triumphs Beyond the Rockies

"She Holds a Firm Position as One of America's Foremost Sopranos"

"Personality"

The personality of this versatile star, as well as her exquisite voice, has made her a favorite with the Metropolitan audiences and she holds a firm position as one of America's foremost sopranos.
Tacoma Times.

"Beauty"

Madame Frances Alda, soprano star from the Metropolitan Grand Opera Company, New York City, is a beautiful woman to look upon, and she has a singing voice to match her good looks.
Portland Oregonian.

"Wholesomeness"

That quality which has made Frances Alda beloved of her audiences, far and wide, the sheer vitality of the woman and of her voice, was more than usually evident at her recital last evening at Philharmonic auditorium. She received an acclaim which is rarely accorded a recitalist.

There is a wholesomeness about her personality, her interpretations and her choice of songs which reaches the understanding of all to their admiration and approval. Her voice, too, is in better form than ever.
Los Angeles Times.

"Versatility"

Madame Alda was in splendid voice and in an eloquent and interpretative mood. The sonority of her open tones, the tenderness of her softly phrased notes, the clarity and evenness of color and the warmth of dramatic emotion were admirable. She combined the vocal freshness and spontaneity of a debutante with the skill of the experienced prima donna, the charm of lyric sweetness with the enkindling fervor of dramatic intensity.
San Francisco Chronicle.

"Reciprocity"

Madame Frances Alda, is above all things, the artist rejoicing in the consciousness of the control and just direction of her voice. She hates impressionism as the devil hates holy water.

Now Madame Alda is a lover of the San Francisco audience, and yesterday public and artist acted, and reacted, on one another, with provocative responsiveness.
San Francisco Call.

"Some 'Attributes'"

Mme. Alda has grown noticeably since her last appearance here, both vocally and artistically. A charming personality, grace of bearing, histrionic ability and a delicate finesse are among the attributes which the popular soprano combines with a naturally beautiful vocal organ. Her sustained high notes are exquisite in purity and intonation, and she produces a trill of remarkable birdlike quality and flexibility.
San Diego Sun.

"Delighted Approval"

A faultless rendering of a varied program of ancient and modern art songs was the reward of a large audience attracted to the Potter theatre last night by Mme. Frances Alda, prima donna from the Metropolitan Opera house, who was heard with every indication of delighted approval.
The Santa Barbara Morning Press.

"A Real Triumph"

Seldom has a Portland audience shown such enthusiasm as last night at the concert of Madame Frances Alda of the Metropolitan Opera Company at the Heilig theatre.

Before her first group of songs were finished, Madame Alda had completely won her auditors and the remainder of the concert was a real triumph for the artist.
Portland Telegram.

"Approaching the Superb"

Mme. Frances Alda's concert in the auditorium last evening, was of the kind which the listener cherishes as approaching the superb. Dominant among the impressions carried away, were those of her apparently limitless freedom, the all-pervading volume of the upper notes, the sweeping ease with which they were attained, the complete intelligence of her artistry in all departments and her ability to be intimate with the audience without for a moment overstepping the dignified bounds of propriety which must be respected by illustrious persons of the concert stage.
The Denver Times.

"Getting Close to the 'Ideal'"

What a glorious voice of golden quality this artist has been blessed with and with what a Cellini-like craftsmanship she fashions her vocal product! Her tones flow with the ease of a valley brook, limpid, colorful, velvety, yet capable of being turned into a splashing, scintillating and scampering mountain stream when the scenery demands. Her phrasing, as a rule, is marked with the highest sense and appreciation of the fine exquisiteness of a minature.
Rocky Mountain News, Denver.

"Above Reproach"

Surmounting with easy grace that difficult matter of program making, Madame Frances Alda last night delighted a large audience at Philharmonic auditorium with songs of variety and musical charm, and a voice in which pitch, timbre, color and expressive power were all above reproach.
Los Angeles Examiner.

"More Glorious Than Ever"

Frances Alda revived impressions created by former appearances last night at Philharmonic auditorium, and was even more glorious than ever.
Los Angeles News.

"A Rare Combination"

Alda was a thoroughly rounded artistic treat from the first note to the final encore, both as to the lovely quality of her voice and the charming stage picture she presented—a beautiful woman, gorgeously gowned. The famous artist sings with the rare freshness and finish of a voice in its prime. She possesses the rare combination of dramatic and coloratura qualities. With a perfect trill and the liquid flexibility of the high soprano cadenza, she turns with ease to the sweeping bigness and dramatic intensity of great operatic arias.
San Diego Union.

"Sang Like a Queen"—of Song

Radiantly lovely to look on, Mme. Alda sang like a queen on Wednesday evening in her concert at the Heilig theatre. Her poise is that of the old school, and never for an instant does it leave her. Whether she sings a big dramatic aria from one of the operas, or some charming, simple thing, Mme. Alda holds her audience until the last note of the accompaniment has died away.
Tacoma Tribune.

"Season's Most Successful Concert"

Applause followed applause at the concert given Friday evening at the municipal auditorium by Madame Frances Alda, noted diva of the Metropolitan Opera Company. Attracted by her reputation as a singer of international fame, an unusually large audience was on hand to greet the artist.

Her appearance on the stage was a signal for an ovation from the music lovers in the house, and the magnetism of her charming personality at once captivated the entire assemblage.
Long Beach Telegram.

"A San Francisco 'Encore'"

Madame Frances Alda distinguished herself again yesterday afternoon at her song recital in Scottish Rite auditorium, delighting a large audience with the perfection of her artistry and her magnificent voice.

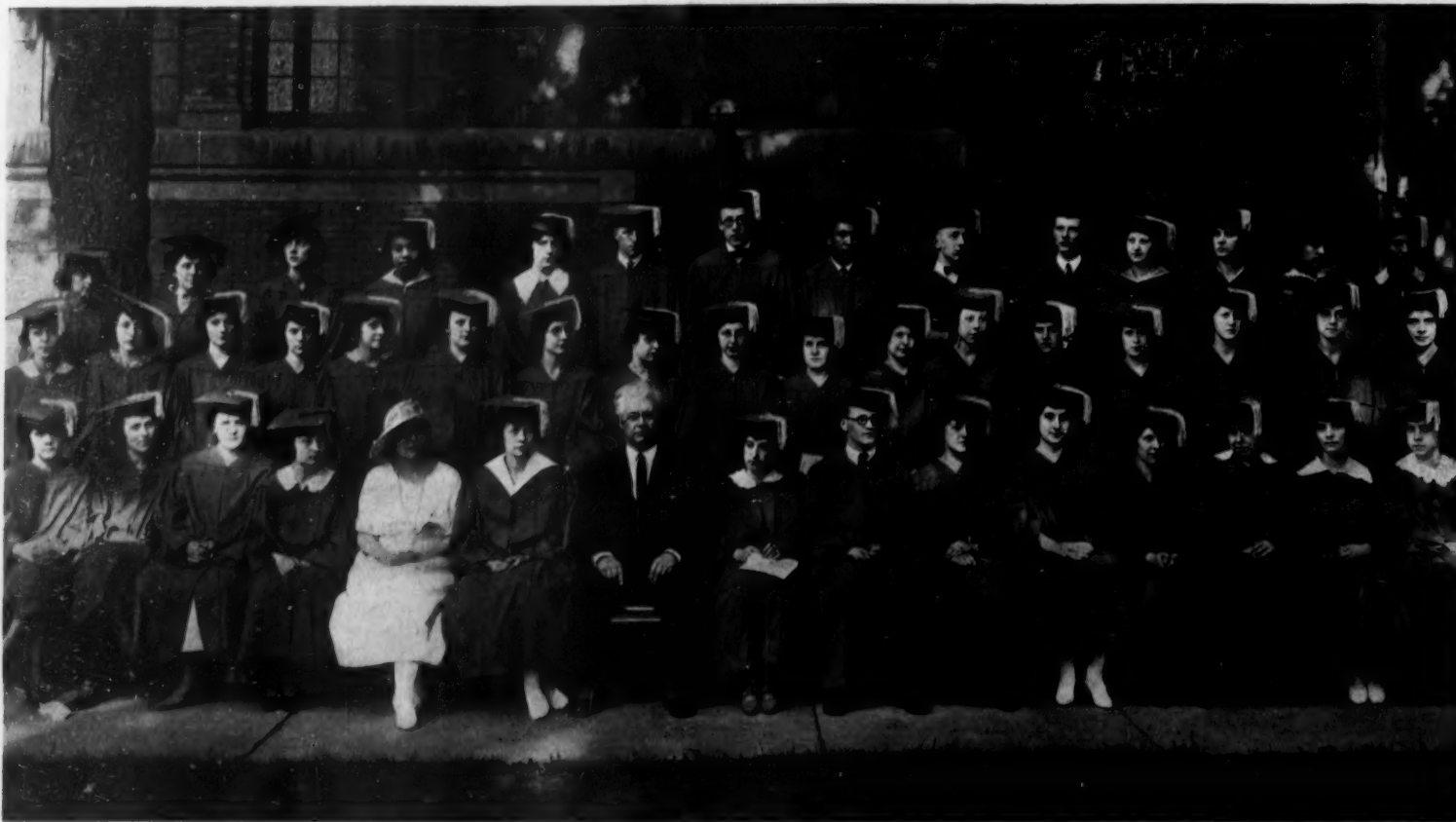
Her program included some of her old favorites, as was inevitable, because her charm of singing grows on her admirers—who are legion—with every repetition. And her proverbial generosity in the matter of encores, following insistent demands, leaves her original program only a mere skeleton of her performances.
San Francisco Examiner.

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ITHACA CONSERVATORY HOLDS TWENTY-FOURTH ANNUAL COMMENCEMENT



THE 1921 GRADUATING CLASS OF THE ITHACA CONSERVATORY OF MUSIC AND ASSOCIATED SCHOOLS.

Ithaca, N. Y., May 25, 1921.—The twenty-fourth annual commencement exercises of the Ithaca Conservatory of Music and associated schools, which were held on Tuesday evening, May 24, brought to a close one of the most successful instruction years in the history of the institution (founded in 1892).

There were forty-eight members of the 1921 graduating class who received diplomas in the following courses: Voice,

piano, violin, public school music, physical education and lyceum training.

Unprecedented high standards of scholarship prevailed among the members of the graduating class, according to their faculty instructors. A busy month of recitals preceded the commencement activities. Seniors who participated in these recitals were Elizabeth Hirn, Toledo, Ohio, piano; Edith Dunn, Carrollton, Ohio, voice; Dorothy Con-

ger, Groton, N. Y., elocution; Gladys E. Rayna, Ithaca, piano; Charles S. Button, Wyoming, Pa., piano and voice; Kathleen Barrow, Jersey Shore, Pa., voice; Lillian Speakman, Harrisburg, Pa., elocution; Elinor Fish, Ithaca, piano; Kathryn Hassler, Elmira, voice; Nellie Gorman, Somerset, Pa., violin; Urna Terry, Van Etten, N. Y., piano; Anne Horrell, New Florence, Pa., voice; Clarence Aldam, Corning, N. Y., violin.

W. Grant Egbert, president of the Ithaca Conservatory of Music and associated schools, presented the diplomas at the annual commencement exercises. The address was given by Prof. Bristow Adams, editor of publications at the New York State College of Agriculture at Cornell University. A delightful feature of the exercises was the program by the Conservatory Orchestra, under the direction of Prof. Paul Stoeving. The class song was written by Ramon Balsiero, of Barceloneta, Porto Rico, a member of the senior class.

The officers of the class were: President, Charles S. Button, Wyoming, Pa.; secretary, A. Maree Van Scoyoc, Tyrone, Pa.; treasurer, Nellie Gorman, Somerset, Pa. The regular term of instruction closed on May 25, but the summer school sessions opened June 6 with a ten week term. A six week term will begin on July 5.

The members of the 1921 graduating class were as follows:

Clarence O. Aldam, Corning, N. Y., violin; Ramon Balsiero, Barceloneta, P. R., violin; Mildred A. Brown, Prattburg, N. Y., public school music; Charles S. Button, Wyoming, Pa., voice and piano; Rosalind A. Baker, Hornell, N. Y., public school music; Rosa L. Brown, Baltimore, Md., physical education; Kathleen Barrow, Jersey Shore, Pa., voice; Alice M. Brewer, St. Albans, Vt., public school music; Evelyn T. Burt, Hornell, N. Y., elocution; Irene G. Briggs, Ithaca, N. Y., elocution; Teresa Claggett, Solly, Md., public school music; Eliza A. Coppage, Norfolk, Va., elocution; Dorothy L. Conger, Groton, N. Y., elocution; Margaret H. Comer, Windber, Pa., public school music; Edith M. Dunn, Carrollton, Ohio, voice; Susan E. Driscoll, Ithaca, N. Y., public school music; Elinor M. Fish, Ithaca, N. Y., piano; Nellie C. Gorman, Somerset, Pa., violin; Gloria V. Glover, Rochester, N. Y., public school music; Eleanor Geran, Ithaca, N. Y., public school music; Lucile M. Harmon, Malone, N. Y., public school music; Charlotte E. Hazelton, Barnet, Vt., physical education; Kathryn M. Hassler, Elmira, N. Y., voice and public school music; Cora L. Hosford, Syracuse, N. Y., physical education; Elizabeth Hirn, Toledo, Ohio, piano; Marian D. Horton, Clyde, N. Y., public school music; Anne C. Horrell, New Florence, Pa., voice; G. LeRoy Hart, West Cornwall, Conn., physical education; Clara L. Jones, Waterville, N. Y., public school music; Mildred M. Loisel, Lowville, N. Y., physical education; Ralph J. Miller, Centerburg, Ohio, lyceum training; Ethel A. McFarland, Barre, Vt., physical education; Lucy Morrison, Sussex, N. Y., physical education; Caroline J. Morrison, White Plains, N. Y., physical education; Maude I. Nicholas, Renova, Pa., elocution; Eva B. Reebel, Ashtabula, Ohio, public school music; Gladys E. Reyna, Ithaca, N. Y., piano; Mae E. Smith, Allentown, Pa., public school music; Catherine R. Schoch, DuBois, Pa., public school music; Allen L. Sisson, Prattburg, N. Y., elocution; Rhena E. Snell, Bath, N. Y., lyceum training; Lillian J. Speakman, Harrisburg, Pa., elocution; Lillian V. Stuft, Imier, Pa., public school music; Marie Young, Kokomo, Ind., elocution; Urna Terry, Van Etten, N. Y., piano; Dorothea Zehr, Carthage, N. Y., public school music; Maree Van Scoyoc, Tyrone, Pa., public school music; and Katherine Warner, Malone, N. Y., public school music.

L. M.



Photo by Nicholas Murray

ELSIE HILGER, *Cellist*

with her sisters

MARIE—*Violinist*GRETE—*Pianist-accompanist*

WHAT NEW YORK PAPERS SAID OF HER:

The young girl has personality, lightness of touch and above all, the taste to choose music that was suitable without being childish, and that included graceful works by Volkmann, Bruch, Tchaikowsky, lyrics of Chopin and Schumann, and pieces by Popper. —*The Times*, Nov. 10, 1920.

Many 'cellists of reputation heard Miss Hilger's debut. They must have wondered at the dimensions of the tone she can extract from that often recalcitrant instrument. Miss Hilger does go remarkably deeply into the essentials and thought of what she plays, and the result is free of your sticky sentimentalism of to-day's usual 'cellist. —*The Sun*, Nov. 10, 1920.

Elsie Hilger, making her American debut, displayed a rich, full tone, sincerity and a depth of feeling amazing for her brief collection of years. —*Evening Mail*, Nov. 10, 1920.

THE BEETHOVEN TRIPLE CONCERTO AND BRAHMS DOUBLE CONCERTO Are Included in the Hilger Sisters Repertoire

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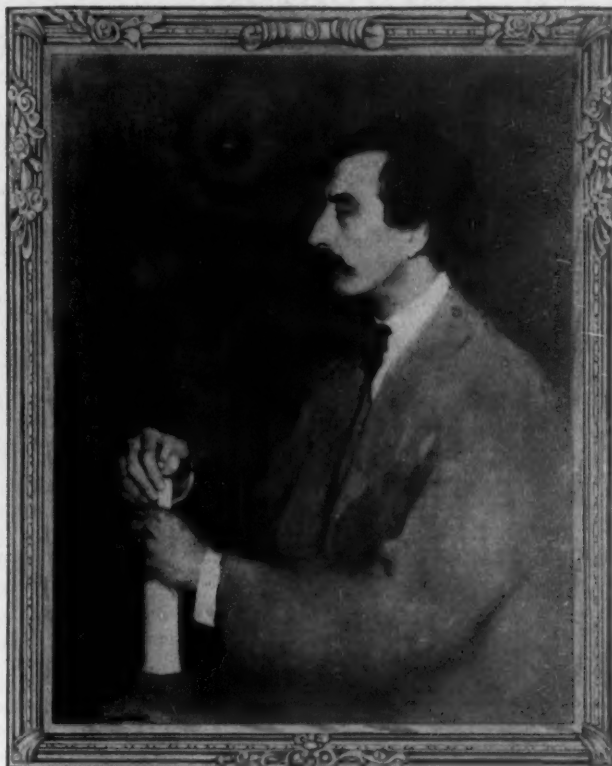
Albert Spalding, the violinist, sailed for Europe on June 4, on the S. S. Olympic and will spend all of next winter in Europe concertizing. His European tour will cover Holland, Norway, Sweden, Italy, Spain, England and Egypt. He will return for another American tour in October of 1922, which will again be under the management of the Wolfsohn Musical Bureau.

Fred Patton Displays Versatility

Fred Patton was soloist with Nahan Franko's orchestra at Willow Grove Park, Pa., during the week of May 22, and displayed unusual versatility in the numbers which he presented.

ERNEST SCHELLING

"AMERICA'S OWN
MASTER
PIANIST"



THE PERFORMANCE OF THE SONATA WAS IN ITS WAY A MAGNIFICENT PIECE OF WORK. SO, DOUBTLESS, LISZT INTENDED IT TO BE PLAYED, AND SO IT MAKES AN UNDOUBTED EFFECT. LOVERS OF THE SONATA COULD ENJOY IT FOR THE STIRRING SPIRIT THAT WENT THROUGH IT, THE BRILLIANCY AND BRAVURA OF MR. SCHELLING'S TECHNIQUE, ESPECIALLY IN RAPID OCTAVES AND OTHER SUCH PASSAGES, THE EVIDENT SYMPATHY WITH THE MUSIC THAT WAS EVERYWHERE MANIFESTED, AND THE CARE WITH WHICH ITS SEVERAL SECTIONS WERE WROUGHT OUT AND CONTRASTED AND ADJUSTED IN DUE RELATIONSHIP TO THE WHOLE.

—*New York Times.*

THE BRAHMS RHAPSODIES HAVE SELDOM BEEN PLAYED IN SO POETIC A WAY AS MR. SCHELLING PLAYS THEM. HE MAKES THEM ALMOST AS RHAPSODICAL AS IF THEY HAD BEEN WRITTEN BY LISZT, AND WHILE THEY HAVE NOT THE WILD TANG SO DEAR TO LOVERS OF LISZT, THEY CERTAINLY GAIN MUCH BY UNCONVENTIONAL TREATMENT.

—*New York Evening Post.*

MR. SCHELLING IS ONE OF THE MANY VIRTUOSOS OF THE DAY WHO CAN CLAIM A COMPLETE MASTERY OF HIS INSTRUMENT. HIS TONE IS VIRILE, HIS FINGERS ARE FLEET, HIS SENSE OF DYNAMIC PROPORTIONS INFORMED OF GRACE AND BEAUTY. THE ORCHESTRA SUPPORTED HIM EXQUISITELY AND THE RESULTING ENSEMBLE WAS FAULTLESS.

—*Chicago Tribune.*

MR. SCHELLING IS NOW IN THE FRONT RANK OF THE GREAT PIANISTS. HE HAS A VIRILITY THAT IS NEVER COARSE, A DELICACY THAT IS NOT EFFEMINATE OR LACKADAISICAL. HIS TOUCH HAS CHARACTER AND BEAUTY. HIS SENTIMENT IS GENUINE, HIS PASSION IS ARTISTICALLY CONTROLLED.

—*Boston Herald.*

THE MAGIC OF THE MUSIC WAS IN MR. SCHELLING'S PLAYING. THE MAGICIAN ANIMATED THEM WITH HIS CHANGING EMOTIONS AS THOUGH HE WERE THE STRONGEST GENIE OF THEM ALL. AGAIN HE WAS PADEREWSKIAN IN MINGLED SELF-CONTROL AND ARDOR, IN LARGENESS OF IMAGINATION, AND REVELATION; IN THE MULTI-COLORED BEAUTY AND THE WARM POWER OF ALL THAT HE DID.

—*Boston Transcript.*

HE PLAYED WITH THE FACILITY AND BRILLIANCE FOR WHICH HE IS NOTED, BUT IT WAS QUITE AS MUCH AS COMPOSER THAT HE WON HIS SUCCESS LAST EVENING, AS IN THE DISPLAY OF HIS PIANISTIC ABILITY. THE APPLAUSE WAS IN THE NATURE OF A REAL OVATION.

—*Philadelphia Bulletin.*

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Weekly Review of the World's Music

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THE MUSICAL COURIER EXTRA

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Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, JUNE 9, 1921 No. 2148

That long opera of Berlioz, "Les Troyens," was announced for a revival at the Paris Opera on June 3.

Le Courier Musicale, Paris, refers to the Harvard Glee Club, soon to visit France, as "an English choral society."

The light note was introduced into the spring season at the Teatro San Carlo, Naples, by a revival of Lecocq's "La Fille de Mme. Angot," which won great success.

Novelties played recently at Barcelona, under the direction of Casals, by the orchestra organized by him, included two Spanish sardanas, "Giberola" and "En Pan Casals," by Garreta.

The Oxford Press, with the assistance of funds from the Carnegie Foundation, is about to issue in ten volumes the religious music of English composers of the Tudor period, when the composition of music flourished in England as it never has since.

All eyes are on the Tri-Cities this week, where the National Federation of Music Clubs is holding the longest and most interesting biennial convention in its history. The Federation has already come to be a most important factor in music in this country, and, under enterprising leadership, waxes strong as an important power for good.

"Lohengrin" is now a comic opera in spots, as, for instance, where the King—or somebody—says in reference to Flanders that German arms are always victorious. The Assyrian probably made the same remark when he came down like a wolf on the fold with his cohorts gleaming in purple and gold. Fancy the swan going off with a goose step!

Friends of the Chicago Opera have a genuine treat to look forward to next winter, for they will see the distinguished tenor, Lucien Muratore, in four roles in which he has never appeared in this country—Avito, in "L'Amore dei Tre Re"; Samson, in "Samson et Dalila"; Herodias, in "Salome," and in "La Navarraise." It will be a pleasure, too, to welcome Mme. Muratore-Cavallieri back into opera, from which she has been absent here for years.

Willy Ferrero, the Italian child conductor of orchestras, is still creating much interest and drawing large audiences in his home country—although not his native country, for he chanced to be born in Portland, Maine, just before his parents left that port to return to Italy. The only thing that is working against Willy is the hand of time, for he

will soon cease to be a "child" conductor. The lad has genuine talent, however, and it would not be surprising to see him develop into an adult conductor of the first rank. Willy has never visited this country. His father, sounded in regard to an American tour, threw out the modest suggestion of \$4,000 per concert. Quick curtain!

The concert recently held in New York for the benefit of mutilated Italian soldiers, in which Claudia Muzio and Martinelli were the stars, realized over 100,000 lire.

Sentimental people who are moved to sympathy by tales of the destitution to which the descendants of great men are peculiarly subject, should be careful upon whom they bestow their help. A grand-niece of Franz Schubert recently succeeded in gathering a handsome sum, which she invested in an industrial enterprise owned by—her husband.

The firm of Quinteri in Milan has just issued the autobiography of the famous Italian prima donna of the last generation, Gemma Bellincioni, "Io e il Palcoscenico" (Myself and the Stage). Bellincioni was the original Santuzza in "Cavalleria Rusticana" and sang the role a year or so ago at the celebration in Rome of the opera's twenty-fifth birthday. She was also the most famous Italian Salome in the Strauss opera.

In the magnificent and appropriate setting of the ancient Greek theater at Syracuse (Sicily), they have been giving the "Choephoroe" of Aeschylus. Aeschylus, himself, was there to see his drama performed in the same amphitheater—about twenty-four centuries ago—but the music written for the present production by Giuseppe Mule (pronounced Moo-lay, and no comment necessary) would have sounded foreign to his ears.

Report has often spoken of the long programs the concert audiences in England will endure without a murmur, but we had no idea how long some of those programs were. In the Reading Standard of December 18, 1920, we learn that the Greek pianist, Eurydice Draconi, played a lengthy one: "Her programme, which extended over a period of nearly three hundred years, was an interesting one, in which there was never a dull moment."

The Cornish School of Music, in Seattle, Wash., is indeed fortunate in being able to secure the services of Theodore Spiering for a violin master class from July 25 to August 27. His many years' experience as a conductor, violinist and teacher—in fact, his thorough musicianship from every angle of the art—make him particularly well fitted for such important work. From June 13 to July 16 Mr. Spiering will hold a similar course in New York for students in the eastern section of the country.

Thirteen young men and eleven young women qualified for the Prix de Rome competition of the Paris Conservatoire this year, of whom only five men and one woman survived the preliminary test. The award will be announced on July 2. The Diemer piano prize (4,000 francs) went to a young man by the distinctively French name of Perlemuter (what was Abe Potash doing, to let Mawrus get away with it like that?). The Crescent opera prize was won by Marc Delmas (Prix de Rome, 1919), for a work called "Iriam."

Edward Bok has done a handsome thing in offering an annual prize of \$10,000 to be awarded to the citizen who has done the most for the city of Philadelphia during the year previous to its award. To any citizen of the City of Brotherly Love who is anxious to enter the lists for the prize, we offer a suggestion: let him busy himself in bestirring the hearts of the city fathers so that they will allow the Philadelphia Orchestra—or any other worthy organization or individuals—to give concerts in that city on Sundays.

Colonel Henry W. Savage, they say, is going back into the light opera game on an extensive scale—good news, if true. It seems likely to be so, for he promises us a revival of "The Merry Widow" in the fall, and reports say that his present trip to Europe was undertaken for the purpose of acquiring novelties. Colonel Savage has always had the eccentricity of insisting upon good singers for his comic opera companies. It must not be forgotten that some of his early productions of serious opera (he was the first, incidentally, to give us "Madame Butterfly") introduced to us some of our finest singers, a shining instance being Florence Easton, the incomparable Metropolitan soprano. It will be interesting to see if he can find today light opera

stars for the principal roles to rival those of fifteen or twenty years ago. One learns that he has had considerable trouble in finding suitable material for his coming "Merry Widow" revival, but with the wealth of fine, fresh young voices that exist in this country, he ought to be able to get what he wants.

A distinct loss to the Metropolitan Opera will be the going of Richard Hageman, who resigned his post recently because of the growing demand on his time as a vocal "maestro." Three years of service Hageman gave to our opera house as conductor and as rehearsal guide to the singers, and his work during that time has been of high artistic import and an integral factor in the successes achieved by the institution. Sunday night concerts in New York and the festival tours of the Metropolitan Opera Orchestra were the occasions that gave Hageman most of his opportunities with the baton, and he used them with unflinching skill and effect. Somehow the labors of a vocal studio, significant as they are, seem to offer too small an opportunity to a musician of Hageman's experience and talents, and in allowing him to pass out of the field of conducting some symphony orchestra somewhere is missing a big chance and making an egregious mistake. Whatever his future line of activity, Hageman will succeed, for he is destined never to fail at any artistic undertaking, but many of his strongest admirers hope that his ultimate destiny will lead him to the head of a fine orchestra, for there he undoubtedly belongs and would be at his best.

JAPANESE MUSICAL MONTHLY

We acknowledge with pleasure the regular receipt of the Japanese musical monthly, Musical Japan. As only two pages are printed in English and the reading of Japanese characters was one of the omitted features of our education, we are not able to comment upon it as fully as we should be glad to. We note, however, that one of these pages (April issue) is devoted to an announcement of the Society for the Publication of American Music, and that H. Iwaki has an article in Japanese about the society; also that the same author has provided an article upon the death of James Gibbons Huneker. The "Current Events" upon the other English page are as follows:

CURRENT EVENTS.

Mischa Elman gave his second season of violin recitals in Tokio on March 11, 12 and 13 at the Imperial Theater. "Chanson triste Japonaise," dedicated to Mr. Elman by Mr. Kosçak Yamada, the Japanese composer, was a feature among the program.

Miss Nobuko Hara, who has come home from America, sang a few arias from "Madame Butterfly" and several native songs at the Imperial Theater on March 26. Miss Yasuko Katayama displayed her dancing art which she had acquired in America. Miss Nobuko Hara is reported to be preparing for the costume to be used in the presentation of "Madama Butterfly" in America in the coming fall.

The graduation ceremony of the Tokio Academy of Music took place on March 25.

The Mitsukoshi Department store is going to open their musical instrument department as soon as the new building is completed.

SINGER GAINS FINANCIAL AID

The MUSICAL COURIER recently published a letter, the writer of which offered financial assistance to some young woman aspirant for grand opera. The announcement attracted not a little interest and a number of replies were duly received, all of which had careful consideration. The fortunate young singer chosen to receive the financial assistance is Kathleen Sutherland, of the Society of American Singers. The writer of the letter considers Miss Sutherland a happy choice as she, having sung as a principal with a distinguished cast at Ravinia Park and also with the San Carlo Opera Company, is what is termed "a real grand opera possibility, who needs only financial backing to achieve substantial artistic success."

IS MUSIC EDUCATIONAL?

Why is music, and especially opera, so frequently spoken of as being "educational?" How educational? Why educational? Do the Italians who come to us from Rome and Naples and Genoa and other parts of Italy, where "every child whistles the tunes of Verdi, Donizetti and Bellini," do these impress you as having gained education or refinement or any other particularly useful attribute through their constant attendance at the opera, which is their bread and meat, if not their spaghetti?

Was the adage that "music hath charms to soothe the savage breast" proven between '14 and '18 in musical Germany?

Music is a great art, no one will think of denying that; and those of us who love it would find it hard to be contented without it.

But why call it educational, and refining, and soothing—? Why?

VARIATIONETTES

By the Editor-in-Chief

In a recent publisher's advertisement appeared the following lovely line, with the printer's error uncorrected: "Rachem" is one of Mana-Zucca's best sellers."

From the Morning Telegraph: "Now that the playwrights have been admitted to the Authors' League, maybe there's some way we could get the grand opera singers into the Musicians' Union." Not until they become musicians, we'll hazard.

Story from Chicago: A piano men's banquet. Great pianist. A., guest of honor. He is under contract to play piano manufactured by X. After dinner, is asked to play. Gets up, walks to piano, sees that it is one manufactured by Z. Turns to company and says: "I'm sorry. I'd like to play for you, gentlemen, but there's no piano here." Returns to seat at table.

Professor Einstein plays the violin, and a friend of ours, who heard him perform, tells us that the Professor's playing is merely relative.

Where none a critic is, why criticize?
Where none believe, what use to advertise?

—Edna Darling.

Here's a new one. The newspapers usually tell how prima donnas were robbed, and of what they were robbed. The Herald of June 1 informs an astounded public that on May 31 some housebreakers failed to steal a kimono worn by Geraldine Farrar as Cio Cio San in "Madam Butterfly."

According to the Musical News and Herald (London, May 21), if serious music is presided over by a Muse, then light music is under the sponsorship of a Musetta.

Berthold Neuer's plea for a saner and simpler style of musical criticism that may be understood by ordinary human beings, finds sympathy from London Punch, which prints this delicious satire of the kind of music review that is on Mr. Neuer's blacklist:

Never has the international competition in intellectual and gymnastic virtuosity assumed such colossal importance as during the past month. First and foremost of all as a matter of common fact—if it is permissible to use the epithet "common" in so uncommon a context—stands the astonishing, the amazing Tarquinio Superbusoni.

It is not easy to find a parallel for such a pianistic luminary unless one takes refuge in the dimensions of the distant star recently estimated by an American astronomer to be the size of the entire solar system out to Jupiter. Yet even this crude comparison fails to render justice to Superbusoni's portentous predominance. At his first recital held in Wigmore Hall—that building which so happily emphasizes the abiding connection between capillary and musical attraction—the transcendental intensity of his intellectual powers reached in Beethoven's last sonata an absolutely immeasurable and incomparable limit. Never has the abysmal profundity of the first movement or the utterly adorable loveliness of the variations been revealed with such a Goliardic and Gargantuan grandeur. Surely there is no pianist capable of approaching the Himalayan altitude which he attained in this sonata—the very apex of insipidated obscurity.

Never has a musical critic been confronted with a task imposing such a terrific strain on his vocabulary as that of endeavoring to adumbrate the unbridgeable gulf that lies between the unapproachable sublimity of Superbusoni and the gorgeous, but monotonous *bravura* of Ignaz Pummel-tuski. The Polish pianist has an emotional warmth and a lucent purity of tone that in slight things are supremely attractive; but the didacticism and sentimentality of his larger readings are calculated to inspire inconsolable grief in the judicious. No performer can equal the stark perfection of his playing of such pieces as Gargalini's *Pipistrella* or Tchitchikoff's *Sternutation Tartarique*. But in a Chopin nocturne or in a Beethoven sonata the lack of red corpuscular vitality reduces his interpretation to the level of mere acrobatic prestidigitation. Still, no conscientious critic can deny him to quality of greatness in his own peculiar genre.

There remains the young Russian pianist, M. Poff Ploffskin, who has also been giving recitals at the Wigmore Hall. Never before in London has the mystical quality of Scriabine's later pianoforte works been so clearly revealed, or its occult essentialities so deftly disentangled from their harmonic shrouds. M. Ploffskin is young; he is only in his early twenties; but there is no doubt that he will become one of the artists of the world and win the laurels of universal fame. Technically he transcends criticism; his touch is peerless; his tone, though somewhat strepent, is never unduly strepitous; and his intellectuality is already developed to an illimitable and irresistible extent.

These are a few of the things which some persons would have the rest of us believe:

That no one has written good music since Brahms died.

That Strauss caused the World War, burned the Louvain Library, cut off babies' hands and women's

breasts, sank the Lusitania, and incited the Germans to refuse to pay reparations.

That the only man in the world who knows how to play the piano is Paderewski.

That fugues are palatable concert selections.

That no one knows how to sing except the critics.

That everything by Beethoven is sublime.

That, had Liszt been alive from 1914 to 1921, he would have duplicated all the evil deeds ascribed to Strauss.

That the mere people must be treated patronizingly by every music lover who knows what "counterpoint" and "concerto" mean.

That New York has the best symphony orchestras, music schools, critics, teachers.

That the ninth symphony is Beethoven's master work.

That an oratorio which lasts more than one hour is enjoyable.

That vocalists should begin their programs with old Italian and French arias.

That a tune which everyone likes quickly and hums and whistles is not as good music as a melody which must be heard twenty-eight times before it is remembered.

That the public does not know what it ought to like, and likes what it likes because it does not know.

That musicians who play chamber music in public are more serious than those who do not.

That one should not applaud at "Parsifal."

That every band concert is common.

W. O. Forsyth, chief of staff for the MUSICAL COURIER in Toronto, reports from Canada:

Toronto, June 3, 1921.

My Dear Mr. Liebbling:

I am distressed to hear of M. Moszkowski's hard luck, and I shall be very glad to do what I can over here, in Toronto and throughout the country, as a representative of the MUSICAL COURIER, and to let the musicians know to whom they can send remittances, which can then be forwarded to Rudolph Ganz for transmission to Moszkowski. The thousands of students everywhere who have been delighted with the fascinating and brilliantly effective piano music of the famous composer should be glad to assist in making his days comfortable and in relieving his distress.

Very cordially yours,

W. O. FORSYTH.

Moszkowski deserves help if ever a composer did. Aside from the pleasure given by his music, he always has devoted himself to the best interests of art, has been and is an adherent both of classical and modern works, kept aloof from all propaganda, "movements," controversies, and quarrels, and never failed to lend a helping hand to deserving talent in others when it came to his attention and needed assistance. As a composer, Moszkowski did more than write only short piano pieces. His output includes also a piano and a violin concerto, suite for two violins and piano, several large choral numbers, two orchestral suites (among the most melodious and picturesque examples of that form), a ballet, "Laurin," a grand opera, "Boabdil," and a symphonic poem, "Joan of Arc," one of the early examples of modern "program" music. As a teacher of piano, Moszkowski has accomplished invaluable labors. Hundreds of pupils have benefited by his remarkable musicianship, his strict technical discipline, and his rare taste and refinement. His études for piano rank with the most useful. His "School of Double Notes" never has been surpassed. Those who had the advantage of personal acquaintance and intimate contact with Moszkowski remember him as slim, elegant, of irreproachable manners, a remarkably well-informed, fluent and witty conversationalist, and shy to the point of panic in speaking about himself or having himself or his compositions spoken about with words of praise. Moszkowski, now in Paris, used to make his home in Berlin, but left there many years ago—1897 or so. It was rumored that the cool reception received by his "Boabdil" at the Berlin Royal Opera caused his decision to leave the German capital forever. The point never was cleared up, and those who knew Moszkowski best did not undertake to ask him about it, for he could be bitterly caustic when he chose. Moszkowski's nature probably never permitted him to feel thoroughly at home in Germany, for, like many other persons of Polish extraction, his leanings were more Gallic than Teutonic, and, in addition to the "Boabdil" episode, Berlin also dealt him a blow when his wife (the sister of Mme. Chaminade) eloped with his best friend, Ludwig Fulda, the novelist, to whom she was married after her divorce from Moszkowski.

Paderewski is another musician who hates Berlin because it did not treat him as well as he expected it would. From one who knows we learned that

the specific happening which brought about Paderewski's antipathy occurred in the early part of his career, when he had succeeded through some friends in getting a chance to play with the Berlin Philharmonic Orchestra, then under Hans von Bülow. That very peppy and pugnacious gentleman had a protégé in the piano world, a young man named Eugen d'Albert, who was also the composer of a concerto for his instrument. It appears that when Paderewski chose his own concerto for his appearance under Von Bülow, the latter resented the selection and for other reasons of his own took a violent dislike to the long-haired young Pole. When the concert took place, the Von Bülow accompaniment to the concerto was of the most ragged description, and only Paderewski's superb musicianship saved him from disaster in the first movement. But the catastrophe came in the poetical and rather pathetic slow movement of the player's composition. Von Bülow pretended to have a cold, and, after every few measures of the music, while Paderewski was putting his very soul into his performance, his heartless tormentor would pull out his handkerchief, blow his nose, sneeze, cough, and otherwise distract the attention of the audience, which, finally understanding that the soloist was being ridiculed, began to titter and giggle. The Paderewski playing and the Paderewski concerto failed to register appreciable effect, and, shortly thereafter, the aggrieved youth left Berlin, never to return there for many, many years after. To this day he has not played again in Berlin, and, on the whole, no one can blame him.

Commencements are due at the conservatories. Strangely enough, the commencement of many a student means the end of his career.

A well-known critic—his name is our secret—writes to us from out of town: "Didn't you make some comment recently about the flock of aspiring critics that daily knock at the MUSICAL COURIER portals in quest of jobs? Well, perhaps long experience has given you patience. You see, I have been planning for some time to communicate with you on that very matter. By Fall I want to be in New York. If I can't get in one way, I will another. I've done furniture polishing as well as newspaper work, and been on the city desk as well as music editor." We wrote the young man that his success in New York would depend entirely on the degree of expertness with which he polishes furniture. The best furniture polisher among the New York critics is the one who sat in the same seat at the Metropolitan Opera House for twenty-five years, and boasted about it in a book he wrote.

Referring to the current Kreisler enthusiasm in London, the Westminster Gazette reports someone as inquiring: "Did this chap win the war for us?"

At the staid Institute of Musical Art the students gave a show for their 1921 commencement, and amazed (and delighted) the teachers, trustees and spectators with an entertainment called "Say It With Jazz." As described by one who was present:

The piece was a travesty of music in general, and more particularly of "Coq d'Or," for which the Astrologer in a prologue apologized to Rimsky-Korsakoff, the composer. Its first act was laid in the Classic Realm of Music, declared to be threatened by enemy modernists and jazz demons. The old King, lamenting his precarious position, was consoled and advised by the Three Bees—Bach, Beethoven and Brahms. The Astrologer, personifying the Public, and the Cock, representing the Rising Generation, hastened to protect him, and there was an impromptu diversion for his Highness in the form of a burlesque of "The Blue Bird."

With the second act the spectators were transported to a moonlit garden in Jazzland. Here the modernists, called Deboozzy, Ravelled and Dandy, enticed King Classic to be vamped and captivated by Queen Jazz, who sang and danced a ragtime "Hymn to the Moon." Finally the Astrologer, as the fickle Public, asked King Classic for his Queen and was murdered to a quick curtain. The Rising Generation Chicken was to have given old King Classic his death blow with a stroke of its bill and then run away with the Jazz Queen, but this last direction of the librettist was lost in an invitation to general dancing.

The music of "Say It With Jazz" was by Richard C. Rodgers (who conducted), and two of the songs were by William Kroll and Gerald Warburg, while Dorothy Crowthers, Frank Hunter and Maurice Lieberman wrote the book and Mr. Hunter and Lorenz M. Hart the lyrics.

As we shiver to press the open-air concerts of the Goldman Band are about to start at Columbia University. G-g-g-g-good l-l-l-luck, Edwin.

Willy (listening to protégé of Nilly)—"I know a man who would give a fortune to hear this singer."

Nilly (eagerly)—"Who is he—a manager?"

Willy—"No; a friend of mine who is deaf."

LEONARD LIEBLING.

EUROPE'S CROP OF FESTIVALS

Not only in America but in Europe, too, music festival announcements are unfailing signs of spring. In most countries, this summer, one or more festivals are bound to be held, the majority of them, however, in Germany. The German festivals, indeed, have already begun, with a "Mahler-Fest" in Wiesbaden, less extensive of course than the one in Amsterdam last year, but nevertheless significant as the first manifestation of the Mahler-Bund, founded, with Schönberg as president, by Mengelberg and his friends last year. The leader of the present Mahlerfest is Karl Schuricht, musical director of Wiesbaden.

Early this month there is scheduled for the same city a Brahms-Festival, with Schuricht and Furtwängler as conductors, and distinguished soloists, including Berta Kivrina Onegin, Helge Lindberg and Adolf Busch.

Max Reger, too, is the subject of a special festival, arranged by the Reger Society, which will take place in Breslau during Whitsuntide, under the direction of Prof. Georg Dohrn.

The Nether-Rhenish Festival, historically the most important of German music festivals, was to have been revived this year for its hundredth anniversary, but the project has been abandoned on account of economic complications; likewise, the Beethoven Festival in Bonn. However, there will be other "Fests" along the Rhine—for instance, at Duisburg, where there will be four days of musical big things (July 1-3), including Bruckner's seventh, Mahler's "Lied von der Erde," and Schönberg's "Gurrelieder," under Paul Scheinpflug. At Mannheim, modern operas by Strauss, Schreker, Pfitzner, etc., were given in a special cycle late in May (22-31).

The annual Tonkünstler-Fest of the General German Musical Society will take place at Nuremberg this year, in June. A number of new compositions will be produced for the first time. Not long after this, in July, the Munich Festival Plays will commence, lasting through August. Bayreuth will again remain silent.

Across the Austrian border, in Salzburg, which bids fair to become the new Bayreuth, there will be a most interesting festival of music and drama. Both Richard Strauss and Prof. Max Reinhardt will participate, the latter producing the mystery play, "Everyman," with the Salzburg Cathedral for a background, as well as the new Hofmannsthal version of Calderon's "World Theater," with new incidental music by Strauss, and possibly Strauss' new chamber opera, "Intermezzo," for the first time anywhere. There will also be some orchestral concerts by the Vienna Philharmonic, and the local festival organization will produce a series of works by Bruckner.

A very special sort of festival is that planned by the community of the university town of Göttingen for July 5-12. It is to be devoted to the operas of Handel, now almost forgotten except for a few excerpts. Last year his "Rodelinde" was produced in Göttingen with sensational success. This is to be repeated this summer, and, in addition, "Ottone" is to have its première.

Following the example of Mrs. Coolidge in Pittsfield, a high German aristocrat, Prince zu Fürstenberg, is acting as patron of a chamber music festival, which, nominally under the auspices of the Friends of Music of Donaueschingen, in Baden, is to be held at the beginning of August. The festival is to be devoted exclusively to the works of composers still unknown or "disputed." An honorary committee, consisting of Busoni, Hausegger, Nikisch, Pauer, Pfitzner and Schreker, under the presidency of Strauss, and a working committee comprising Eduard Erdmann and others, are in charge.

Outside of Germany, too, festival activities have begun. The Bach Festival at Christiania, just closed, was the first ever to take place there, and it is to be repeated annually. Another Scandinavian festival took place during May in Helsingfors, engaging the activities of all four Scandinavian countries, and will be devoted to the performance of Scandinavian music.

In Holland, which is surfeited with instrumental music in the winter, an operatic festival in May is providing a pleasant change. Among other things the entire "Ring des Nibelungen" is being given in German with distinguished Dutch and German singers. As announced exclusively in the MUSICAL COURIER, the first International Festival at Zürich, Switzerland, will take place in June and July. It will comprise both operatic and symphonic performances—also a series of chamber music concerts. Dr. Volkmar Andreae will be the spiritus rector.

Italy's festival spirit will again manifest itself in

mammoth open-air performances of opera, especially at Milan and Verona; and England, as usual, will express itself in the form of oratorios and demonstration by massed choruses. Probably the most notable of these will be the Worcester and Midland festivals and the Welsh Eisteddfod in June. The British Music Society's Convention, to be held in London in June, will also be in the nature of a festival, with orchestral and other concerts, as well as addresses and debates.

What is going on in Russia alone is subject to conjecture—probably a new form of Community Music—less Bolshevik, it is hoped, than some of our own.

IN DISTRESS

A Guild of Singers and Players has recently been formed in London, whereby young artists, as well as the more experienced concert performers, may arrange to give concerts in combination and reduce the disastrous cost of halls, printing, and advertising. The increase of all expenses and the heavy entertainment taxes have made recitals impossible to all but well-established artists, or beginners with plenty of money. Even such a magnificent organization as the London Symphony Orchestra, conducted by Albert Coates, reports a loss on the recent performance of Bach's B minor mass, with the help of the Philharmonic Choir, notwithstanding the fact that every seat in Queen's Hall was sold out long before the day of the concert. It might be fatal to raise the price of admission. Probably the London business men who manage the orchestra will devise some means of raising money which are less crude than the politicians' primitive method of piling on the taxes.

Last year the British Government had a vision of millions of money to be raised by putting an enormous tax on Havana cigars. Consequently the Britisher ceased to smoke Havanas, and the government lost nearly all the money it used to get when the taxes were moderate. The heavy tax has now been taken off, and the merchants who formerly did business with Cuba in various articles hope that in a few years they may recapture the trade they lost when the tobacco tax killed all business with Cuba.

It is evident, therefore, that putting up the prices of admission is fraught with dangers. It will never do to drive the public from the concert room and foster a taste and habit for moving-picture theaters instead. If musicians can manage to exist without making fortunes during the next two or three years they shall be doing very well. The distress in Europe now is terrible. England feels it less, perhaps, than some of the other countries feel it, but even the most prosperous parts of London and many of the great cities there show visible signs of strain and trouble. Nearly two million workmen are unemployed. On all sides are appeals for charity. A dozen times a day one sees and hears small bands playing for pennies at the street corners, and the bandsmen have rainbow ribbons, service medals, crosses for valor, bars and stripes, on their frayed and shabby coats. Cannot a hero fight cold and poverty in rags as well as risk his life in the glory of a battlefield and the renown of a naval fight? We know a few poor music teachers who are putting up a desperate resistance against the gaunt spectres that peer in at the window and the wolves outside the door. The implacable enemy, want, besieges them by day and breaks their sleep by night. They are not riding in comradeship like the famous six hundred at Balaclava, to be immortalized by a Tennyson and recorded by historians. They fight in silence and in secret for a bare existence without a day of honors and parades in sight. Musicians, and all their brothers in literature and art, must suffer for the war they had no hand in making. But Shakespeare, writing about the warlike times in England long ago, saw that time would bring to ripeness

Upon this land a thousand thousand blessings.

Every man shall eat in safety

Under his own vine what he plants; and sing

The merry songs of peace to all his neighbors.

There is much talk about disarming. We are getting on. The merry songs of peace will come in due time.

CLARENCE LUCAS.

THE LATEST "LEHAR"

At a meeting of an Austrian society in Berlin, Dr. Ludo Hartmann, former Austrian ambassador to Germany, made a speech, in which he referred to the "Lehar operetta" in Hungary, meaning the recent adventure of ex-Emperor Charles, whose chief aid in the attempted coup was a Colonel Lehar.

In the audience a man coughed uneasily. It was no other than Franz Lehar, the composer, a brother of the notorious colonel! Reports that he is to take the incident for the subject of his next work are unconfirmed.

INCONSISTENCY

How inconsistent it is for musicians to complain about the public's indifference to their high art. Do young composers, for instance, ever think of the public when they are learning the rules and methods of composing? No. They busy themselves with harmony exercises in the form of four and five voiced chorals. They work long and patiently at the five species of counterpoint in few and several parts. They master canon and fugue and pass on to the rondo and sonata forms, making Bach and Beethoven their ideals for a time. Then they proceed to the freer styles of Schumann, Chopin, Wagner, and on to the most modern composers of the day. Finally they enrich the world's musical literature with a fugue or a sonata or fantasia-rhapsody and immediately change their point of view. They no longer feel satisfied with having rivalled Brahms, Grieg or Debussy and risen to Stravinsky's heights. All of a sudden it occurs to them that the public does not buy the new music, and they feel hurt. The poor, old, long suffering public is called vulgar, devoid of taste, stupid, frivolous, behind the times, merely because it will not buy music it does not want. But never once during his student career did the young composer think about the public's wants. He set an art standard before him when he was a student and is disappointed when he is not rewarded with the public's money. Does a banker study finance all his life and expect to be accepted in the end as an artist?

It is one thing to keep in touch with the public through high art, and quite another thing to run after the popular esteem of the masses. We only point out the inconsistency of aiming at an art target and complaining at not hitting a commercial bullseye.

Conductors too often do the same thing. They make strenuous efforts to assemble a symphony orchestra and then select works for performance which do not attract enough public money to the box office to keep the concerts running. We do not mean that symphony orchestras should play light, vulgar, claptrap music. In fact, we do not pretend to instruct conductors at all. We only say that the programs are made by a trained musical artist and are judged by the money spending public. Is there a conductor in any land who would not prefer a concert room full of unmusical people with money, to the profoundest admiration and sympathy of a highly cultured public which stayed away from the concert? What is the use of all this talk about high art if no public is charmed into the concert hall by the magic of that art? The art might just as well not exist if there is to be no one to hear it.

Everybody recognizes the necessity of getting the support of the public. That is why advertising is so important. But all the highly necessary advertisements and press notices in the world will not keep in permanent public favor the musical artist who does not know how to delight and thrill the public he has coaxed into the concert room by means of skillful advertising. The public must be studied. Part of a musician's training ought to consist of studying the psychology of crowds. The successful theater composer must write music suitable to the spirit of a crowd. It is the absence of this spirit which makes so much operatic music sound so empty, flat, stale, and unprofitable when it is played in a room without an audience. The composer should be able to hear how different his music will sound when taken away from his private piano and played before a public in a large room. It will seem as different as the artist himself looks like when he goes from practice room to concert platform.

The young executant, instrumental or vocal, feels at once that there is some unknown quality in the audience which makes the carefully prepared work sound so strange when it is performed in public.

It is a mistake, therefore, for the music student to ignore the public altogether and then blame the public for ignoring him.

READ AND LEARN!

Ansonius, the Latin poet, who lived about 1,600 years ago, had the right idea when he wrote:

Because thy library is full of books, which thou hast bought, dost thou think thyself a man of letters? In the same way, lay up strings, plectra, and lyres; having bought all these, tomorrow thou wilt be a musician.

Likewise, the man who buys the MUSICAL COURIER will not learn what is going on in the world of music unless he reads the aforesaid M. C.

MAHLER FESTIVAL IN WIESBADEN UNITES GERMANS AND FRENCH IN COMMON WORSHIP

First German Festival Held in Honor of the Great Composer on the Eve of the Tenth Anniversary of His Death Not Only Attracts the Attention of All Europe But Also the Support of the Critics and Aesthetes

Wiesbaden, Germany, May 5, 1921.—Whatever people in America may think about Gustav Mahler and his work, there is no doubt that Central Europe has almost raised him to the level of a god. A year ago we witnessed a musical pilgrimage to Amsterdam, and there, in the Concertgebouw, hundreds of music lovers, representing almost every country in Europe, listened breathlessly to Mengelberg's interpreta-

on the part of worthy city patriarchs, who for reasons of national pride considered it their duty to protest against the festival) than to the well known Wiesbaden conductor, Karl Schuricht, and the small but enthusiastic group who had formed a local branch of the now famous Mahler-Bund, founded by Mengelberg and Schönberg last year. All the numerous difficulties were overcome, and it actually became possible to hold a ten days' festival. When one considers that Schuricht had only a numerically small orchestra at his disposal, the services of which were in continual demand both winter and summer for the tiring Kursaal performances, the magnitude of his accomplishment becomes apparent.

KARL SCHURICHT A MAHLER DISCIPLE

But Schuricht has long presented the town with a fine musical record, and one always traveled to Wiesbaden with a feeling of pleasure at the prospect of hearing his fine symphony concerts. As conductor of the Rühl Choir of Frankfurt, he has acted as a pacemaker for such composers as Frederick Delius, and it was entirely due to Schuricht's exertion that the English composer's "Mass of Life" was given such a fine first performance in Germany.

Schuricht has been an ardent Mahler worshipper for years. Such is his comprehension of the music and the spiritual message of the composer that he has imparted his own enthusiasm and spirit to his orchestra, so that the latter resembles the much larger and financially more powerful orchestra of the Amsterdam Concertgebouw, inasmuch as it has been specifically educated up to Mahler. What is perhaps of equal importance is that he has not forgotten his public, and by means of lectures with piano illustrations has trained it for the task of understanding properly the Mahler symphonic colossuses.

THE PROGRAM.

For technical reasons, the gigantic eighth symphony, which has, moreover, already been heard in Wiesbaden, had to be left out of the program; as also the first, fourth and ninth symphonies. But even with these absentees, the ten festival days enabled one to gain a clear and lucid insight into this mighty work of a lifetime. The festival opened with the performance of the second symphony (the "Resurrection" symphony), the closing movement of which was inspired by the funeral of Hans von Bülow, whom Mahler had always held in great esteem. This was followed by the third, the "Symphony of Pan." But then Schuricht, leaving the first periods of Mahler's musical development—the romantic, the catholic and the Dionysian Mahler—paraded before us the whole gigantic complex of the three great symphonies, the fifth, sixth and seventh.

FINE PERFORMANCES.

Schuricht showed us by his intellectual, spiritual and technical mastery of these works that he has to be ranked among the leading German conductors. He is an orchestral leader, gifted with rare sensitiveness which enables him to bring out the finer points of a composition in every detail. Music to him means poetry, and as such, accompanied by a marvelous sense of rhythm, it vibrates within him. But

who combines perfect technic with rare beauty of tone. Nor must the vocalists be forgotten. Deserving of praise are Meta Reidel, Else Menagé-Challa, Elsa Ohms, all from Holland; Luise Willer, of München, and the remarkably intelligent local tenor, Scherrer.

Like the Amsterdam Festival of last year, the present festival was not confined to symphonic concerts. Paul Stefan,



KARL SCHURICHT,

Conductor of the Wiesbaden Orchestra, and organizer and leader of the first German Mahler Festival.

tions. And now on the eve of the tenth anniversary of the composer's death, Mahler festivals and Mahler cycles are cropping up in all directions. We are almost threatened by that paradox of paradoxes—a Mahler fetish. Whether the whole thing is but a passing whim or not, the fact remains that his music, in the expression of which the composer opened the gates of his long suffering yet patient soul, has not only riveted the attention of countless people in Europe, but also it has at last obtained the support of the critics and the aesthetes, with perhaps the exception of a small group of Pan-Germans and Anti-Semites.

The Wiesbaden Mahler Festival, which has just concluded, was the first German festival to be held in honor of the great composer. It is rather surprising to find a small town, and one which hitherto has been noted chiefly as a health resort, leading the way. Such, however, is actually the case, the larger musical centers having up to the present contented themselves with isolated Mahler concerts and the inclusion of his symphonies in the ordinary concert programs.

MAHLER AND "WORLD PEACE."

The festival was on a smaller scale than the one in Amsterdam, but it was nevertheless extremely interesting and instructive from every point of view. Paul Bekker, the well known German critic, in his new monumental analysis of the Mahler symphonies, summed up in one sentence the greater part of Mahler's philosophy. On the subject of the present Mahler worship he wrote: "I believe that Mahler worship, transformed into Mahler love, would be the finest medium for the introduction of a true world peace." And now, as one rode in the crowded tram cars from Mayence to Wiesbaden and saw German men and women, sitting next to French officers of the Army of Occupation, bending over Mahler scores or biographies, all on their way to the Festival Hall, one felt that there was more than a grain of truth in this statement.

The real credit for the festival, however, is due less to the town of Wiesbaden (in fact there was some opposition



THE "KURSAAL" OF WIESBADEN,

Where the first German Mahler Festival was recently held.

above all, the listener becomes aware of the might of an iron character, an amazing personality. After every concert he was accorded an ovation, but modesty is among his many virtues and so, in acknowledging the applause, he simply pointed to Mahler's score.

The orchestra, which had been specially augmented for the occasion by reinforcements from Mayence, responded perfectly to every mood and gesture of its leader. Worthy of mention among the soloists is Francis Arányi, a violinist



ARTUR SCHNABEL,

Pianist and composer, whose "Notturmo" was a feature of the Wiesbaden Mahler Festival, and Mme. Schnabel-Behr, who sang the vocal part.

the well known Vienna Mahler student, held a lecture on "Mahler the Man." He related some interesting anecdotes revealing new aspects of the composer's character. Dr. Rudolf C. Mengelberg, a cousin of the Amsterdam conductor, lectured on "Mahler the Musician." He placed Mahler's work on the same level with that of Schubert and Bruckner, and maintained, moreover, that in his symphonies he had out-distanced Brahms. He closed his well constructed speech with a polemic against the typical musical Germanophile, the so called "Partei-Musiker," of which Pätzner is at present regarded as the type.

THE SCHNABELS APPEAR ONCE MORE.

Another evening was devoted to Mahler's songs. The festival committee was fortunate enough to obtain the services of two of the most talented artists of the day, Artur Schnabel, the distinguished pianist, and his gifted wife, the well known singer, Terese Schnabel-Behr. An introductory lecture was held by Rudolf Kastner, in which he drew the attention of the audience to the almost biological connection between some of Mahler's songs and his symphonies. He pointed out how from the primary lyric cell (which incidentally often struck a note of deep tragedy) whole movements of the complex symphonies were evolved.

Apart from the technical perfection of their performance, the Schnabels endowed the songs with an artistic charm and a spiritual intensity that fettered the very hearts of the listeners and held them

spellbound. As one listened one realized that this was indeed a day consecrated to Mahler's memory.

SCHNABEL'S "NOTTURMO" SUNG.

On this "Lieder" evening we were presented with another work of importance, Artur Schnabel's own "Notturmo," for contralto voice and piano. The text is a visionary ballad by Richard Dehmel. The work, presented with the wonder-

(Continued on page 31.)

Mme. GUIOMAR NOVAES



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Entire Season
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LOUDON CHARLTON
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STEINWAY PIANO

I SEE THAT—

Nijinsky, the famous dancer, is still alive but his mind has become entirely deranged.

Father Finn will conduct a summer course from July 5 to 30 at the Paulist Choir School in New York.

The New York Symphony Orchestra will play at Chautauqua again this summer.

Mrs. Robinson Duff, the vocal teacher of New York, is busy coaching at her Paris studios.

Dr. Alphons Diepenbrock, one of Holland's famous composers, died recently at Amsterdam.

The sum paid by the Ditson Company to the heirs of "In the Sweet Bye and Bye" was much smaller than given out by the press last week.

Dr. H. J. Stewart was the guest of honor at the graduation exercises of the Guilman Organ School.

The North Shore Festival Association offers \$1,000 for an orchestral work by a composer of the United States.

The Institute of Musical Art graduated about 100 students at the recent commencement.

George L. Spaulding, composer and publisher of music, died last week.

A committee has been appointed to hear candidate singers and instrumentalists for the Stadium concerts.

Wilma Bazant is the name of a thirteen year old girl from Alaska studying with Ovide Music in New York.

The San Carlo Opera Company will have a three weeks' season in Philadelphia, beginning November 28.

Mischa Levitzki and Daniel Mayer have arrived in Australia.

Guy Maier and Lois Warner were married in Boston on June 1.

Henry Hadley has completed a tour of ten weeks as associate conductor of the New York Philharmonic.

Paul Costello will spend the summer in Paris.

The Letz Quartet is already booked for fourteen concerts in New York next season.

Percy Grainger will conduct the Goldman Concert Band at Columbia University on the evening of June 17.

Dr. J. Fred Wolfe is one of the judges for the voice contest of the National Federation of Music Clubs.

Jean Barondess will sing with the Cincinnati Opera Company and also with the San Carlo organization.

Olive Nevin and Harold Milligan are giving a program at the Biennial Convention of Music Clubs.

Marguerite d'Alvarez will sing in Baltimore three times next season.

Max Kalbeck, the Viennese critic, died on May 4.

The Matinee Musical Club of Philadelphia offers a \$200 prize for an operetta.

Albert Spaulding will spend all of next winter concertizing in Europe.

Helen Jeffrey will play her second Pittsburgh concert this season on June 23.

There were forty-eight members in the 1921 graduating class at the Ithaca Conservatory of Music.

Edmond Clement, the French tenor, will tour the United States and Canada next season.

Donato A. Paradiso will keep his New York vocal studios open all summer.

Donato A. Paradiso to Teach All Summer

Donato A. Paradiso, well known New York vocal maestro, at the request of many of his interested pupils, will teach at his New York studio in Carnegie Hall during the entire summer months. The season 1920-21 just closed was the most strenuous he has ever experienced. Among his pupils who recently made successful appearances in New York and elsewhere, mention must be made of Henrietta Conrad, soprano, who, on May 12, scored a decided success at the concert given by the Maine Society of New York



DONATO A. PARADISO,
Vocal coach and teacher.

in Aeolian Hall. In addition to her program numbers she was obliged to give encores. Miss Conrad, who has been before the public a long time and who is well known throughout this country as well as in Europe, has studied

"Bobby" Besler will sail on July 6 from Seattle for Alaska. For three consecutive seasons cello pupils of Hans Hess won the \$100 scholarship awarded by the Lake View Musical Society.

Cecile de Horvath has severed her connection with the Bush Conservatory in Chicago.

John Barclay, the Scottish baritone, will be in the United States this summer.

Mengelberg was given a rousing reception on his return to Amsterdam.

Winifred Byrd will summer at Sea Girt, N. J.

Alma Simpson gave six recitals in Cuba instead of the scheduled two.

Theodore Spiering will conduct a summer master class at the Cornish School of Music in Seattle.

The Kouns sisters will give another New York recital in the fall.

The Ann Arbor School of Music offers important courses in public school music this summer.

Busoni followed Nikisch as the musical man of the hour in Rome.

Alberto Jonas was married to Henrietta Gremel on May 26.

Matilda Locus, fifteen year old pianist, will play at the Capitol Theater during the week of June 12.

Dick Root and the All American Sextet have returned from a successful trip to Panama.

Kreisler's second London recital was even more successful than his first.

The interest of all Europe was aroused in the first German festival held in honor of Mahler.

Mme. Schumann-Heink and her party are being well received in Japan.

Bogumil Sykora, cellist, will tour here next season under the management of Annie Friedberg.

Elena Gerhardt, Lieder singer, is sailing for America June 22.

J. W. F. Leman will supervise the instruction of a limited number of pupils at Atlantic City this summer.

Frieda Hempel has arrived safely in Paris.

The mother of Grace Kearns died on May 28.

Ignaz Friedman was booked for six subscription concerts in Rio de Janeiro.

Sigismund Stojowski, the composer-pianist, will resume concert work in America next season.

James Goddard, the bass, recently completed a tour of forty engagements.

Mildred Dilling played the Renié concerto with orchestra in Paris on June 5.

Edwin Hughes will occupy his attractive new studio at 316 West 102nd street the end of this week.

Herbert Witherspoon endorses the Musical Debut Association of New York.

Buzzi-Peccia is the name of another musician who has gone to Europe for the summer.

Giuseppe Agostini, the well known operatic tenor, has opened vocal studios in New York.

Louise Sweet, Lawrence Rose and Janette Fraser won the Paderewski Boston scholarship prizes.

Laura E. Morrill presented some excellent singers at her last musicale of the season, May 15.

Thousands of people gathered on the Green at Columbia University Monday evening for the first concert of the Goldman Concert Band. G. N.

with Mr. Paradiso about two years, and is now reaping the benefits derived from his teaching. She claims to have gained the greatest success of her professional career since studying with her present master, and proclaims him the best teacher with whom she ever studied either in America or Europe.

Another pupil, Lawrence Roberts, gave his first recital in his home town, Nanticoke, Pa., on April 12 after one year of study with Mr. Paradiso. The Wilkes-Barre Evening News comments in the highest praise regarding Mr. Roberts' improvement under the guidance of Mr. Paradiso.

Mollie Rosenzweig, coloratura soprano, another product from the Paradiso studio, is hard at work building a repertory comprising "Rigoletto," "Lucia" and "Traviata." Mr. Paradiso predicts a brilliant future for this young singer. Other artist pupils who are rapidly forging ahead are Mrs. Jennie Soroca, lyric soprano; Mrs. Vicenza Sanso, dramatic soprano; Samuel Steb, tenor; L. G. Horst, tenor, and Mrs. L. G. Horst, lyric soprano.

OBITUARY

Sylvain Langlois

Samuel A. Langlois, known on the concert stage as Sylvain Langlois, died on May 30 in Windsor, Ont., after a lengthy illness. He was the youngest son of the late Noe and Arthemise Langlois and at an early age developed a remarkable baritone voice. Subsequently he filled opera and light opera engagements all over the United States and in Canada, but for four or five years, however, his attention had been directed to concert work. He is survived by a wife and sister.

Grace Kerns Loses Mother

Grace Kerns, while she was in New Hampshire recently just before her appearance at the Keene Festival, received telegraph news of the serious illness of her mother, but courageously remained to sing her part in the Verdi "Requiem," as it was too late to get a substitute. Directly after the performance she hurried to Norfolk, Va., but arrived too late for her mother to recognize her. Mrs. Kerns died on May 28.

Max Kalbeck

Max Kalbeck, the distinguished Viennese critic, died in Vienna on May 4. Kalbeck, who was born in Breslau in 1850, studied music at Munich, and his writings, both critical and translations of librettos, soon made a name for him. His most important work was his Brahms biography. (For further details see any musical dictionary.) His funeral was attended by all the leading musicians and critics of Vienna and was an event of public importance.



LET THESE MUSICAL GIANTS

*settle that rather
difficult problem —
the choice of your
soprano.*

ESTELLE LIEBLING sang for
Ossip Gabrilowitsch.
He engaged her!

*She then sang for
Artur Bodanzky,
— he engaged her!*

*I need say no more,
except that all
engagements have my
personal attention.*

N. Gospy Turner

1400 Broadway
New York



ALBERT HALL, LONDON, CELEBRATES ITS FIFTIETH BIRTHDAY WITH JUBILEE CONCERT

English Compositions Are Excellently Given—A Program of Parry Music—Purcell Redivivus—New Pianists—Two Americans Give Programs

London, May 18, 1921.—The Albert Hall is fifty years old this month. It was opened by Queen Victoria in memory of her late consort, Prince Albert, whose name is familiar to Americans as the progenitor of a certain frock coat. The hall has been identified with music from the beginning of its career, and is still the center of the Royal Choral Society. In 1871 Gounod was in London, while Paris was occupied by the Prussian army. He was elected conductor of the new choral organization, more perhaps on account of his fame as the composer of "Faust" than for any marked ability as a choral conductor. There were no complaints against him as a conductor, however, although he apparently was of no value to the new society as an organizer and developer, nor as a social influence. He was soon succeeded by one of the most capable conductors and choir builders known to English musical history, Sir Joseph Barnby. Under his direction the Royal Choral Society prospered.

In 1876 Wagner came to London and brought the young conductor, Hans Richter, with him for a Wagner festival in Albert Hall. It was here that the orchestra applauded Wagner when he gave up the baton to Richter at a rehearsal and left all in charge of the great conductor.

Sir Frederick Bridge succeeded Barnby in 1896 and has held the position of conductor of the Royal Choral Society to the present day, despite his great age of seventy-six last December. With a little exaggeration, it might be said that he has everything that Gounod lacked, and lacks everything that Gounod had. He has had many titles and degrees heaped upon him, but he composed no "Faust" nor "Redemption," nor "There Is a Green Hill Far Away," nor "Ave Maria."

At the jubilee concert last week a number of English compositions were performed, conducted almost without

exception by the composers. The King and Queen, who were present, received several of the original members of the first chorus in the royal box, but history does not record whether his Majesty congratulated the veterans for their continuity of purpose or continuity of voice.

KREISLER AGAIN SELLS OUT.

Kreisler gave a second recital in Queen's Hall last night and the immense audience, which filled all parts of the hall to the legal limit, was even more demonstrative than the first audience was, which hardly seems possible. I called at the concert manager's office today and found that the third recital, which is announced for Friday night, is entirely sold out. The Austrian violinist, who came to London wondering what his reception was to be, must certainly be convinced that the British public is living up to its old reputation of faithfulness to its favorites.

A PROGRAM OF PARRY MUSIC.

The Bach Choir, directed by the energetic and indefatigable Sir Hugh Allen, who succeeded Sir Hubert Parry as director of the Royal College of Music, recently gave a concert devoted entirely to the music of Parry. I have so often said that Parry's music is not popular with the London public that I am glad to quote from the Daily Telegraph—a newspaper which is disposed to look with a friendly and uncritical eye on Parry's works: "Although one may discern without much difficulty the development of the composer's style spread over a period of thirty years, his allegiance to Bach and Brahms at the end of that period was as strong as at the beginning of it—his allegiance, noble, eloquent, loyal, being always greater than his original and personal achievement." What a pity that Parry's original and personal achievement was not greater than his allegiance to Bach and Brahms!

PURCELL REDIVIVUS.

A great and original composer, Purcell, who lived at a time when music, unfortunately, was still in its archaic period, has had an edifying revival of his "Dioclesian" music, after a lapse of 230 years. Only the words of the songs and choruses were used, together with the instrumental numbers, in a pageant devised and directed by Gustav Holst in the gardens of Bute House. The work was so successful that it is to be repeated in Hyde Park by the League of Arts early in July. Purcell had the heart and Parry had the art—and there you are!

NEW PIANISTS.

Three pianists of commendable attainments appeared last week. They are all above the level of the average beginner whose ambition to shine in public keeps the concert halls on a sound financial basis.

Leon Eustratiou, a Greek; Ida Bellerby, an English girl; Eva Clare, from Canada via New York, where she developed her technical powers and interpretative ability under the excellent tuition of Ernest Hutcheson, were the three young pianists who have given promise of more to come in the near future.

TWO AMERICANS.

Rosalie Miller, soprano, and Sydney Thompson, dramatic reciter, upheld American art at their recitals in Aeolian Hall. The soprano has a most musical voice and an artistic intelligence far above the ordinary singer of ballads. In fact, her interpretation of Wolf-Ferrari's four love songs made a powerful impression on her hearers. I will say more about the fascinating Sydney Thompson when she gives her second recital next week.

STRIKE THREE!

Meanwhile everything in England seems ready to go on strike except the birds and the flowers. In the southwestern suburb where I live it is impossible to get away from the

scent of the May trees and laburnums. The parks and gardens are a mass of pink, white, blue and scarlet. In my own little garden there are hundreds of flowers, and the fruit trees have been in bloom since the end of February. Let me see; what are the words of that other great writer? I mean Byron, of course: "Where the flowers ever blossom . . . and all but the spirit of man is divine." That might fit England just at present. CLARENCE LUCAS.

Reuben Davies Closes Successful Season

Reuben Davies, young American pianist who has not been heard in New York for two seasons, has been invading the Middle West, and last week was engaged by Roland Witte, of the Horner Witte Concert Bureau, of Kansas



REUBEN DAVIES,
Pianist.

City, Mo., for a number of recitals and joint recitals for the coming season. Most important among his appearances of this season were two engagements in Dallas, Tex., the first in joint recital with Eddy Brown, violinist, and later in a program alone; an engagement with the Sosis Club in Oklahoma City; one at Austin, Tex., and numerous engagements in some of the smaller towns. In all of these places Mr. Davies has met with unqualified success. His plans for the coming year include another New York recital in Aeolian Hall and other Eastern concerts, besides his middle western tour.

Of some of his recent appearances the following telegrams, which were received by his manager, will show the signal success which this young artist is attaining:

Davies recital artistic success. Davies fully equipped virtuoso, plays with rare intelligence sincere, free from all affectation. He is all we can ask of an American piano virtuoso. (Signed) FRANK L. REED, Dean of Music at University of Texas.

Reuben Davies played here tonight to a packed house. His playing created little short of a sensation. Critics here pronounced his playing of modern classics superior to any artist ever heard here. (Signed) ERNEST A. CALHOUN, MRS. FLOYD BULL, MRS. A. S. HEANEY, Texarkana, Ark.

Reuben Davies recital a huge success. Marvelous technic, splendid poise. We hope to have the pleasure of hearing him again. (Signed) MRS. JOHN J. WHEELER, Pres., Wednesday Music Club.

More About America and Her Art

Chicago, Ill., May 29, 1921.

To the Editor of the Musical Courier:

In founding the Legion of Honor in France, 1802, Napoleon showed a foresight second only to his genius. It was an order of distinction and reward for civic (which now includes art and literature) and military services. On the reverse side of the emblem it has "Honor and Country." No one does or gives for a reward, but given a distinction in recompense and recognition for services rendered but makes the more ardent patriot, and shows that delicate sense of appreciation one calls culture—so grateful to the citizen. The poet, musician, soldier, painter, financier, sculptor, or diplomat who brings credit to his country in any field, is an asset to be recognized and appreciated; not only by the private individual or group, but by his or her government. When we fail to do this, when we subsidize foreign musical art to the extent of millions each year, we are guilty of an injustice that borders on the insult. We do not suggest the conferring of no distinction upon the foreigners; but to subsidize art is understood that we subsidize our own, or how will art flourish in this country?

The unity of a country depends upon the unity of thought, and this can only be acquired through the unity of expression: to wit, language. English-speaking countries must now awaken from their apathy, and in the branch of music establish permanently the system of "vocal music in the vernacular" as a first step.

The University of Art should follow—with its Legion of Honor, if you will—a national conservatory and orchestra; national and local subsidies to art and science.

Fifty years ago it might have been claimed the time was unripe. This no longer holds true. "The voice that cries out against a stone wall will be silenced in the end."

It will only be to our credit to emulate those countries which have produced art, and to give our exponents of art, our citizens, just recognition and reward is but their due.

(Signed) ELEANOR EVEREST FREER.

Additional Artists Using Grey's Song

Grace Kerns used Frank H. Grey's "Messages" at her recent Birmingham (Ala.) recital, and the reception of the song was splendid. Barbara Maurel is using Grey's "Messages" at all her concert appearances, singing it on her recent Globe Concert program; she has found it to be a great favorite with her audiences.

Alberto Jonas Weds

Alberto Jonas, the celebrated Spanish piano virtuoso and pedagogue, was married in New York on May 26 to Henrietta Gremel, his former pupil and present assistant. Mr. and Mrs. Jonas will sail for Europe on July 16, returning to New York on October 1.

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David and Clara Mannes, Directors

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"SCHMULLER

Is famous enough to be spoken of without 'Mr.' or 'Alexander' prefixed to his name. He is a born Violinist. Playing is to him as spontaneous and instinctive as swimming is to a fish, flying to a bird. Compared with him, most fiddlers are mere flying fish, incapable of such long flights as he made in the sustained melodies of this tuneful concerto. His technic is flawless, his tone as warm as sunshine."

H. T. Finck in the New York Evening Post.

IN AMERICA FROM JANUARY TO MAY, 1922

APPLY TO

CONCERT MANAGEMENT ARTHUR JUDSON

Pennsylvania Building, Philadelphia

Steinway Piano

First Letters from Schumann-Heink Party

Mme. Schumann-Heink said "au revoir" to this continent when she sailed from Vancouver on April 28 on the S. S. Empress of Asia. In letters just received from her party this interesting account of the trip is related:

After running out of sight of land, the ship struck disagreeable weather, with cold, rain, a rough sea and alternate fog and wind. Many were sick. Even the iron-constitutioned, great, contralto was able to be up only one day the first part of the trip on account of the bad seaway. The vessel took a northerly course, the cold increasing and the ice-coated Aleutian Islands were passed when several days at sea.

With her usual impulsive generosity, on coming on board Mme. Schumann-Heink immediately planned to give a ship's concert, but the original date announced had to be postponed on account of the bad weather. When the concert was finally given, among the numbers Mme. Schumann-Heink sang were the "Cry of Rachel" by Salter, "Indian Love Song" by Lieurance, and the Ardit "Bolero." All records for receipts were broken, and the China Famine Relief Fund was benefited by a handsome sum.

Mme. Schumann-Heink comments on the fineness of the ship, the splendid cuisine and the Chinese servants, which she declares are a joy.

"If I only had a dozen of them for my new Garden City home!" she writes with her boundless enthusiasm.

After two more stormy days, Japan was sighted, and the weather changed to bright and sunshiny as if to welcome the party to the Flowery Kingdom. On landing, the famous prima donna was accorded a great reception on the dock. Besides prominent officials and citizens, a dozen newspaper men and photographers met the party to escort them to their hotel. After resting several days, the party proceeded to Tokyo where Mme. Schumann-Heink's first concerts were to be given. The Imperial Theater where these were to take place awoke the admiration of the entire party for its absolute modernity even to the extent of having a revolving stage and a very fine grand piano had been provided for Schumann-Heink's concerts. Five performances will be given here and a sixth in Osaka before the party proceeds to Java. A lengthy return engagement will also be played in Japan. The party is more than delighted at the way it has been received and with the naturally interesting beauties of Japan.

Musical at Jessie Fenner Hill Studio

The last musicale of the season 1920-21 given by pupils of Jessie Fenner Hill in her residence studio in the Metropolitan Opera House Building, 1425 Broadway, attracted an audience of large size. Among the participants were many who appeared in public for the first time, but their work nevertheless showed the same successful results to which the public has become accustomed in Mme. Hill's pupils.

The singers who appeared for the first time were: Helen Hennessy, soprano; Ellen Robinson, soprano; Lavinia Lafferty, soprano, and Mary Leard, contralto. Others who distinguished themselves by the excellence of their work were Alice Lockwood, soprano; Grace Douglass, soprano; Mrs. C. H. Kearney, soprano; Florence Donovan, soprano, whose improvement and interpretations won approval; Georgianna Moore, soprano; Elizabeth Hughes, soprano; Anna Staudt, whose soprano voice is of excellent quality; Adele Cohan, coloratura soprano, who since last heard made marked improvement in her art; Dorothy Brandt, contralto; Ruth Leard, soprano; Mrs. N. W. Leard, who possesses a contralto voice of excellent timbre; Gladys Hahn, soprano; Amelia Coleman, contralto, and Jeanette Thomas, soprano.

Miss Thomas, who sings with remarkable finish, was the star of the musicale. The complete program was made up of songs by Romberg, Nevin, Thayer, Woodman, Davis, Curran, Spross, Penn, Ronald, Rogers, Hahn, Parker, Ware, Novello, Elgar, Dichmont, Openshaw, Chadwick, Brahe, Thomas, Dell' Acqua, Cadman, Foster, Hageman, Willeby, Joyce, Gounod, Speaks, Salter, Bizet and Kramer.

Ralph Leopold Soloist at Governor's Island

At the ninth annual demonstration recital given by the U. S. Army Music School, under the auspices of the Institute of Musical Art, New York, on May 25, Ralph Leopold was the only soloist. He played a group comprising "To the Sea," MacDowell; "Humoresque," Rachmaninoff; "By the Seashore," Arensky; "Music Box," Sauer, and "Etude Héroïque," Leschetizky. The applause was so tremendous that, despite the length of the program, he was obliged to give several encores. The other program numbers were by members of the school, and revealed much talent in the work of the students, whose exceedingly effective arrangements of standard compositions for military band were sincerely applauded. Each of these young musicians conducted his own arrangement. The participants were William C. White, Arthur A. Clappe, John S. Martin, Harry R. Bradley, Arthur S. Haynes, Frederic H. Sierveld, William F. Baker, Richard W. Treichel and Emil Podhora. The hall was filled by an audience including Maj. Gen. Robert Lee Bullard, Mrs. Bullard, the officers and ladies of Governor's Island, as well as musicians from New York City.

San Carlo Season in Philadelphia

As the result of a conference of a number of prominent citizens of Philadelphia who have banded themselves together as the Philadelphia Opera Committee, arrangements have been perfected for a three weeks' season of the San Carlo Grand Opera Company at the Metropolitan Opera House, Broad and Poplar streets, beginning on November 28. Fortune Gallo, director of the company, was invited to the conference which recently took place at the Bellevue-Stratford Hotel. Mr. Gallo, in a characteristic talk, outlined his plans. He said that in past seasons he had visited Philadelphia without guarantee or promise of support but that he was prepared to give the city an extended season of the same character that he presented at the Manhattan Opera House in New York providing he had some assurance of local interest and support.

Organization of the local committee was perfected with Emil P. Albrecht, president of the Philadelphia Bourse, as president of the association. Luigi Sillitti, Italian Consul of Philadelphia, consented to become the honorary

president. Other officers are Eugene Alessandroni, vice-president; William C. Hammer, secretary, and David Kirschbaum, treasurer. The members of the executive committee are: Arthur B. Eaton (chairman), C. C. A. Baldi, George Nitsche, Gustav Mayer, W. Freeland Kendrick, Louis Schmidt, Theodore A. Van Dyck, and Joseph A. Sylvestro.

United support of Mr. Gallo's plan was assured in enthusiastic addresses made by Mr. Albrecht; James Francis Cooke, president of the Philadelphia Music Teachers' Association; Mr. Baldi, Mr. Hammer, and Assistant District Attorney Eugene Alessandroni.

The general committee, which also includes the officers and members of the executive committee, is composed of Henry Swenk, Charles F. Kellar, Joseph Bartilucci, Louis F. Schuck, William F. Metzgar, Frederick A. B. Linton, Nelson Eddy, Prof. Pasquale Farina, Congressman George W. Edmunds, Frank Roma, Robert Fleer, and H. F. Sieber.

T. C. Leonard, business representative of Mr. Gallo, has had charge of the preliminary steps in Philadelphia and subscriptions are already being received at the San Carlo headquarters in the Metropolitan Opera House, Philadelphia.

Fiqué Musical Institute Gives Concert

A musicale by pupils of Carl and Katherine Noack Fiqué, on May 24, exemplified the nature of the work done at the Fiqué Musical Institute, 128 De Kalb Avenue, Brooklyn. The students ranged from the beginner to the professional,

and showed in solo and ensemble work the excellence of the Fiqué method. The pianists were: Esther Swayer, Marion Diefenbach, Katharine Stemmermann, Miriam Friedman, Eleanore Friese (who is not tall enough as yet to use the pedals, Mr. Fiqué being obliged to work them for her), and Bertha K. Feitner.

The vocalists were Thoris Sutherland, who has had only twenty lessons and who astonished the audience by her rapid progress under Mme. Fiqué's teaching; Edith Stieb, Hildegaard Bevers and Mary Pendlebury.

Katherine Noack Fiqué, who is an excellent pianist, accompanied her pupils. At the close of the concert Carl Fiqué played two solo numbers, his own variations on a theme by Bach, and *largo* by Chopin.

Memorial Exercises for Dead Athletes

Alma Clayburgh was in splendid voice when she appeared at the De Witt Clinton High School on Tuesday evening, May 31, at the memorial exercises held by the Amateur Athletic Union. The occasion commemorated reverently the athletes who died in the world war, and the audience was brought to its feet by Mme. Clayburgh's unusually spirited rendering of the national anthem. Judge Jeremiah T. Mahoney presided and General Wingate and Superintendent John T. Nicholson spoke. The Paulist Boys' Choir also contributed numbers, and also the Police Glee Club, of which organization Mme. Clayburgh, who was recalled twice, laughingly stated she was a member.



FRANCES NASH

American Pianist

A few dates remain during January
and February

DIRECTION EVELYN HOPPER

Aeolian Hall, New York

CHICKERING PIANO

ACROSS THE COUNTRY

Akron, Ohio, May 23, 1921.—Music Week began with a flourish on May 15 at the Armory. Saint-Saens' "Samson and Delilah" was given by local musical forces so impressively that the city should be proud the concert was "Made in Akron." Delilah was sung by Ruth Stein-Musson with convincing dramatic fervor, simplicity of manner and clear English, and she quite captured the large audience. T. S. Eichelberger, as Samson, must be accredited with a notable success. Harry Torrence, as the High Priest, contributed substantially to the success of the day. A. M. Morgan sang the old Hebrew and Abimelech and won praise for a voice of considerable size and richness. Katherine Bruot at the piano gave colorful and forceful support throughout the exacting work.

The singing of the Tuesday Musical Club chorus, under the direction of Earle G. Killen, gave a better account of itself than at any previous concert since Killen's stay in Akron.

The Central High School Boys' Glee Club, under the direction of Mable Todd, gave a fine program at the First Church of Christ, Kenmore, Monday, May 16. A large crowd attended and the boys were enthusiastically received. The program was artistic and well balanced, quite worthy of the praise it received.

Asheville, N. C., May 27, 1921.—The program committee of the Asheville Festival Association has announced that details of the Music Week to be held here August 8-13 are being rapidly worked out. Wade R. Brown, general director of the festival, will take personal charge of the choruses after June 1. There will be a chorus of children from the elementary schools, and also an adult chorus. The latter is to sing during the week "Hiawatha's Wedding Feast," Coleridge-Taylor, and Gounod's "Faust" in concert form. Among the artists who will appear are Marie Sundelius, Jeanne Gordon, Anna Case, Grace Stewart Potter, Henri Scott, Paul Althouse, Mario Chamlee and Royal Dadmun.

Last year, at the first festival under the auspices of the Asheville Association, the policy of presenting each year a young North Carolina musician, was announced, the recipient of this honor to be chosen each year by a committee composed of the foremost musical educators of the state. This year the committee selected Helen Pugh, of Asheville. Miss Pugh, who is now a student at the Cincinnati Conservatory of Music, is a gifted pianist who received her preparatory training in this city, under the tutelage of local

teachers. Her appearance during Music Week will be of widespread interest throughout the state.

There will be nine performances, three in the afternoon and six at night. Among the artists who are expected are Edward Johnson, Albert Spalding and Josef Hofmann. There will be at least four "artist nights" during this music week. A. S. Wheeler is president of the Festival Association; J. D. Murphy, vice-president; H. E. Gruver, secretary-treasurer, and Minnie Westall, pianist.

Eileen Sherrill was presented in graduation recital, May 23, by the piano department of Catawba College.

Elizabeth Kimberly presented several piano pupils in recital at her residence-studio recently. Among the interesting numbers on the program was "Dance of the Marionettes," written by Mrs. Crosby Adams, one of the best known musicians of this state. The selection was artistically rendered by Rachel White.

Maurice Longhurst, artist-organist of Grove Park Inn, gave a recital at the Inn in honor of the ladies attending the convention of Oasis Temple of Shriners.

Athens, Ga., May 20, 1921.—Harriet May Crenshaw presented her pupils in a two-piano recital, May 13, in Seney Stovall Chapel, Lucy Cobb Institute. They were assisted by the voice pupils of Alice Sanford Jones. Those who took part were Sofia Jones, Rosamonde Neisler, Kathleen McCormick, Patty Benson, Sara Goldwasser, Louise Phinizy, Bee Porter, Helen McDorman, Florence Arnold, Bergna McCormick, Manita Bullock, Selene Woodside, Frederika Beatty, Pearl Hardman and Harriet Minder.

Atlanta, Ga., May 25, 1921.—A revived musical form, new because it is so old as to have been forgotten by contemporaries, even in Europe, may soon be given to the world by the people of the north Georgia mountains, if investigations now being carried on in that section by experts result favorably. The population of the southern Appalachians are mostly descendants of English settlers, and in some sections, ballads and folksongs have been handed down from generation to generation for 300 years or more. Many songs have been found, the words of which are known only in England, and numerous ballads have been discovered in rhythmic and musical form unknown to the ballad writers and singers of to-day. The fact that some of the mountaineers are unlettered has helped rather than hindered the preservation of the pure ballad form.

Several pupils of the Atlanta Conservatory of Music appeared Friday evening in a voice recital at Cable Hall.

Augusta, Ga., May 23, 1921.—The pupils of the Klebs Studios were presented in recital last Sunday afternoon for the benefit of the Lenwood Hospital. Those who sang were Henrietta Donen, Lucille Dukes, Emily Moody Farrell, Marion Moore, Emily Ray, Julie Thomas, Annabelle White, Kenneth Baird and E. C. Bredenburg.

The Tennille Music Club at its regular meeting last Friday afternoon entered into the study of current events in the development of American music. A series of papers will be presented by club members on music as an aid to citizenship. Mrs. H. M. Franklin is president of this organization which is taking active part in the introduction of music into community life.

The Milledgeville Music Club, under the directorship of its president, Mrs. M. M. Parks, gave a concert May 18 in honor of delegates and visitors to the convention of the Georgia Federation of Women's Clubs. The soloists were Marion Murphy, Helen Longino, Ann Kidd and Helen Granade.

Boston, Mass.—(See letter on another page.)

Canton, Ohio, May 27, 1921.—Canton musical circles were out in force Tuesday night, May 17, in attendance at the joint concert given by members of the MacDowell Club and the Canton Ladies' Chorus. The numbers were well chosen, creditably presented and the audience gave expression of its appreciation of the chorus and the several artists by liberal applause. Miriam Rice, violinist, played with consummate skill and very good interpretation. Loraine Adams was the piano soloist, playing for her chief numbers, "Romance," op. 16, by Gliere, and Moszkowski's "Valse," both of which were exceptionally well done. She was also called upon for an encore number. The other soloist was Margaret McClain, soprano, who sang "Little Birdies," by Buzzi-Peccia; "Little Song" by Voorhis, and "Depuis le jour," from "Louise." She sang with pleasing effect and as an encore gave a catchy number by Brown. The Canton Ladies' Chorus, under the direction of Miss Lavin, sang several numbers which showed the effect of careful training and interested cooperation on the part of the singers.

Cincinnati, Ohio.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Columbus, Ohio.—(See letter on another page.)

Columbia, S. C., May 20, 1921.—Frank M. Church, director of the Columbia College Conservatory of Music, has accepted the post of dean of the music department in Baylor University, Waco, Texas.

Diploma piano recitals were given April 11 and April 25, by Edith Gramling and Jonnie Googe, assisted by Annie Cleveland, Doris Laney and Evelyn Crawford.

On May 2, a students' recital was given by Elizabeth Smith, Virginia Davis, Zelma Harley, Aileen Dantzer, Marie Schumpert, Margaret Freeman, Myrtis Leach, Annie Frierson, Margaret Sawyer, Minnie Lee Freeman, Louise Pace, Lucile Mims, Doris Hearsey, Mattie Tidwell, Nell Murray, Lillie Mae Gunter, Ellen Perry, Sallie Tyler, Mollie Whetstone, Emmie Tisdale, Mary Sue Wilson, Hazel Youmans, Louise Snow and Frances Smith.

Denver, Colo.—(See letter on another page.)

Easton, Pa., May 30, 1921.—The Oliver Ditson Company has accepted a new cantata entitled "The Crown of Life," composed by George B. Nevin of this city. The two solos—"I Am the Good Shepherd" and "Turn Ye Even Unto Me" by Mr. Nevin—recently issued by this firm, are advance publications from this cantata. Mr. Nevin's Christmas cantata, "The Adoration," has been unusually successful having been sung in about 3000 American churches. "The Crown of Life" will be issued in the fall. It is for general

use, and requires four soloists, quartet and chorus with organ accompaniment.

Evansville, Ind., May 27, 1921.—A popular event, and a most successful one from the attendance standpoint, was the joint recital of Charles Marshall, tenor, and Jessie Isabel Christian, soprano, given May 17 at the Coliseum. This was the first event given under the auspices of the Civic Music Association, recently organized, and was offered at popular prices in accordance with the policy of this organization.

A delightful program was presented with the aria "Death of Othello" from "Othello," sung by Mr. Marshall, and "Caro Nome" ("Rigoletto") by Miss Christian as outstanding features. Both artists scored emphatically and were recalled many times. In response to insistent applause a number of extras were given.

Gavin Williamson was the accompanist, and a large share of the evening's success should be credited to his gifted playing of the piano parts.

A delightful program was given by Reginald W. Billin, director of the music department of Evansville College, May 26, in the Auditorium of the Elks' home. Mr. Billin possesses a fine baritone voice and has enjoyed exceptional training. His appearances in recital are always welcomed with enthusiasm and are popularly attended. On this occasion several numbers were contributed to the program by a quartet composed of Ottilie Weintz, soprano; May Ruff, contralto; Joseph Lautner, tenor, and Mr. Billin, baritone. Louise Cavendar was the piano accompanist.

Fort Smith, Ark., May 20, 1921.—Fort Smith music lovers are to be given the opportunity to subscribe to two or more concerts a year by well known artists. The subscriptions will include season tickets and will be made in the form of memberships to the newly created Fort Smith Concert Club.

The Fort Smith Sunshine Club presented Irma Seydel, violinist; Edgar Fowlston, baritone, and Artemisa Elizondo, pianist, May 9 and 10. Both programs were artistic and well received; they deserved to be for all three musicians gave excellent performances. Elizabeth Prize-Coffey presented her pupil, Exene Nixon, in recital, April 26, at the Southwestern Studios of Musical Art. Especially deserving of mention were "Summer Night" (Binet) and "Fireflies" (Beach). Miss Nixon was assisted by Mary McNatt, violin pupil of Professor Derdeyn, who added much to the charm of a most enjoyable program.

The Benedictine Sisters presented their pupils in recital May 9 and 10 at St. Boniface Hall.

Clarence Burg, pianist and teacher, presented a large number of his pupils in a very successful recital at the Carnegie Library, May 12.

The music classes of the high and junior high schools gave their annual concert at the High School Auditorium, May 13, when they very successfully presented "H. M. S. Pinafore." The cast was well chosen. Joe Leming played the part of Ralph Rackstraw very well and his songs showed careful training and a pleasing voice. Clark Morley, as Dick Deadeye, made a realistic villain. Ernestine Ney, as Hebe, gave her songs in her usual sweet voice and gracious manner. Marjorie Williams, in the character of Little Buttercup, probably displayed more real histrionic talent than any other member of the cast, and Evelyn Meister, as Josephine, the heroine, has received many congratulations on her manner of handling her part.

The concert given by the children of the Fort Smith grade schools, May 19 and 20, was more than ordinarily delightful. The cast of "The Trial of John and Jane" was chosen from various classes in the different grade schools as was the chorus of 500 voices which assisted them in presenting this interesting children's operetta. It was a remarkable performance, staged with faithfulness to detail in costumes and with each youthful actor entering into his part with apparent enjoyment. No names were given on the program but each young performer acquitted himself admirably and not only reflected credit upon himself but also upon his school and especially upon Prof. Smith who supervised and directed the operetta.

Fort Collins, Colo., May 19, 1921.—The Los Angeles Philharmonic Orchestra, under the baton of Conductor Walter Henry Rothwell, gave a splendid concert at the Empress Theater, May 17. The orchestra was presented by the Community Chorus, backed by the civic organizations of the city which guaranteed the undertaking and then proceeded to make it a financial success. This was the last concert of the season sponsored by the chorus, and was one of the best. The theater was filled, and the applause was spontaneous throughout, several encores being won at the close of the program as a gift from the conductor and orchestra. Emile Ferir gave two viola numbers with the orchestra and an encore unaccompanied. The orchestra and Mr. Rothwell seemed to consider it a part of their creed to afford all the pleasure possible as well as to hold high the standard of their art.

Fort Wayne, Ind., May 21, 1921.—On May 16 the Russian pianist, Josef Lhevinne, appeared under the auspices of his former pupil, Edith Foster. His thoroughly enjoyable program was given in the Majestic Theater before an appreciative and enthusiastic audience of music students and music lovers as ever assembled in Fort Wayne.

PAULINE DuCLOS

Harp-Virtuoso

Played 117 Concerts this Season

33 Colleges. 40 Return Engagements
Booked for Next Season



A program perfectly rendered and most happily received.—Hot Springs (Ark.) Sentinel-Record.

Charmed and thrilled her auditors almost into Dreamland.—Chattanooga (Tenn.) News.

With very little effort she produced the high full notes and the low melodic tones that fairly made the whole atmosphere ring with melody.—Grinnell (Ia.) Register.

Miss Du Clos played a heavy program in a clean-cut manner, full of perfect rhythm and phrasing, her technique being superb throughout.—Baton Rouge (La.) State Times.

Displayed masterful technic in the most difficult selections and brought some of the more familiar selections to us with a renewed beauty.—Austin (Minn.) Herald.

A harpist in whom the world is finding one of its real artists.—Jackson (Miss.) Clarion-Ledger.

A program which was well arranged and played with the true skill of an artist.—St. Joseph (Mo.) News-Press.

Won the admiration of her audience and was given an urgent invitation to return for a concert next year.—Wichita (Kans.) Eagle.

Her appearance at the Phillips University will long be remembered by her beautiful rendition of "Barcarole" from Tales of Hoffman as well as more difficult numbers which she played with the greatest technical skill and masterful interpretation.—Enid (Okla.) Eagle.

The artist's touch was pleasing and her technique good, both combining in making her program a very enjoyable one from a musical standpoint.—Paris (Texas) Morning News.

WYLIE BARHAM, Manager
A. C. STOTT, Associate

1492 University Avenue New York City

EDWIN HUGHES

ANNOUNCES THE CHANGE IN
ADDRESS OF HIS STUDIO TO

316 WEST 102ND STREET
NEW YORK CITY

Lhevinne combines every quality and expression of the successful artist. Technic, interpretation and musicianship are at their best in him. His program proper comprised the Schumann "Carnaval," Beethoven andante in F major, Beethoven-Busoni "Ecosaisse," Schubert-Liszt "Hark, Hark, the Lark," Weber-Tausig "Invitation to the Dance," Chopin fantasia impromptu, Dohnanyi etude caprice, and Schulz-Eyler arrangement of the "Blue Danube" waltz. The reception accorded this great artist must have been gratifying to himself, to his pupil, and to those desiring the best for Fort Wayne. Arrangements are already being made for his reappearance here next season.

A sacred concert was given at Emmaus Lutheran Church, April 17, commemorating the twentieth anniversary of the installation of the church organ. The organ has a chimes attachment, and over \$3,500 has recently been expended in improving the instrument. Hundreds of persons were turned away at this concert, so Prof. Herman H. Hahn, the organist, repeated the program on April 24.

The General Electric Band appeared in concert April 27 at the Majestic Theater, assisted by David Erwin, baritone. The band is composed of fifty-five men, six of whom are soloists. John L. Verweire is the director.

On May 4 and 5, the Chinese operetta, "The Feast of the Little Lanterns," was given in St. Paul's Auditorium by the Young Ladies' Society of St. Paul's Walther League. The role of Princess Chan was sung by Helen Limbert, a promising young soprano, the other solo parts being taken by Esther Manth, Selma Rodenbeck, Margaret Pfeiffer and Carrie Waltz.

The Walther League of the local Lutheran churches united May 11 in giving a banquet and musicale in St. Paul's Hall. The St. Paul Orchestra gave part of the musical program, assisted by the Misses Pfeiffer and Rodenbeck, and Herbert Rippe, Kurt Fiertag, D. M. Lochner and Carl Dannenfelder.

Students of the Hanna School, including those from the first up to the eighth grade, participated in an operetta given May 11 in the school auditorium. "Ye Gayte of Dremes" was the medieval title, and there was also singing, folk dancing, and selections by the school orchestra under the direction of Mrs. Cline.

The Wittenberg Glee Club made its fifth annual appearance in this city May 13, at the High School Auditorium, having been brought here through the efforts of Rev. H. C. Hadley, of Christ Lutheran Church. The club is from Wittenberg College, Springfield.

Good music, well sung, characterized the concert given in the Jewish Temple, May 20, by the Temple Choir and the choir of West Jefferson Street Church of Christ. The latter is under the direction of Monia Mast Boggs. The Temple Quartet consists of Mrs. Will Cleary, Mrs. John Thompson, Chester Hosier and Jeff Klopfenstein. Leah Cohen-Malay presided at the organ in her usual effective manner.

The new chimes installed in the organ at Trinity Episcopal Church by James Haberly in memory of his mother, Frances Haberly-Robertson, were dedicated and used for the first time in public worship at the morning service, May 1. Organist Fred G. Church enjoyed the privilege of inaugurating this feature.

A new orchestra is being formed by thirty talented members of the force of S. F. Bowser & Co., one of the leading manufacturing concerns of the city. Max Schneider is leader, and rehearsals are being held regularly each week. A public appearance is planned for the near future.

Larry Ballou, community song leader, has succeeded in organizing a community chorus of several hundred members, comprised for the most part of trained singers. This chorus is to be heard in four concerts during the summer in as many local parks.

Twenty-three pupils of the European School of Music were heard in recital, April 30, at Harmony Lodge Hall. Twelve of the faculty presented young students who had shown sufficient progress to make a public appearance.

Garnett, Kan., May 29, 1921.—The concert given by the Ladies' Musical Club May 6 was the last of the series and was especially notable for the ensemble piano work. At the last club meeting it was voted to establish a new division of the club for ensemble piano work.

Perhaps the most enjoyable musical event of the year was the recital given in April by Electa Gifford, soprano, of New York, for which treat Garnett may thank the members of the Methodist choir, who presented her.

Monday and Tuesday evenings, May 15 and 16, the children of the third, fourth, fifth and sixth grades presented two concerts which were a pleasure and great surprise to the parents and friends of the little folks. The excellent tone quality and clear enunciation were given special commendation. There is a growing interest among the boys in all manner of band and orchestra instruments since the organization of two juvenile bands to act as feeders for any vacancies which may occur in the adult band. Out of all this effort to develop material a good community and school orchestra should result in the near future.

May 28 the pupils of the eighth grade presented Paul Bliss' cantata, "Twilight Alley." This marked the close of the musical season.

Harrisburg, Pa., May 24, 1921.—The musical season now ending has been without question the greatest and most stimulating in this city's history. A greater interest and finer appreciation musically is decidedly noticeable; first, in the larger audiences attending concerts, and second, the rapt attention and that keener enjoyment which reveals genuine appreciation by way of spontaneous and sincere enthusiastic applause.

The underlying reason for this revival of musical interest must be accredited to the five monthly concerts given by the Philadelphia Orchestra. The programs offered were of great value; wonderfully and richly enhanced by inspiring performances under Leopold Stokowski, conductor, who directed all the concerts except one which presented as guest conductor Ossip Gabrilowitsch, who received an ovation.

Mr. Stokowski's programs were all fine, well contrasted, and included some delightful novelties. The last concert of the season, a Tchaikovsky program, attracted a larger number of "standing listeners" than usual, and the enthusiasm of the audience rose to an unusual pitch. The series of concerts for next season is already entirely sold out. The citizens of Harrisburg should be grateful indeed to the Patriot and Evening News, the sponsors for these educational and uplifting musical events.

The Wednesday Club has had an active season and one of its most successful. The outstanding concerts of the season were those given by Galli-Curci and assisting artists; Theodore Spiering, violinist, and Salvi, harpist. All of these events attracted large audiences. A lecture-recital by Mrs. Edward MacDowell was an innovation and an unusual success. A choir festival at Grace M. E. Church, under the direction of Bernard R. Mausert, attracted large audiences. Haydn's "Creation"—with an augmented choir: Grace Northrup, soprano; Raymond Simonds, tenor, and Richard Hale, baritone—was given twice; also an afternoon artists' concert with the above soloists and Mary Potter, contralto. The soloists gave much pleasure, especially in the miscellaneous program.

The Apollo Male Chorus gave two interesting concerts to capacity houses—one in January, with Caryl Bense, soprano, as soloist, and the second May 17, with John Finnegan, tenor. The Apollo Club has established quite a following under the direction of John W. Phillips, the associate membership reaching almost two hundred and fifty subscribers. Fifteen hundred people attended the last concert. Mr. Finnegan scored a tremendous success, especially with "Cuius Animam," Rossini. Mrs. Phillips was the efficient accompanist.

Jacksonville, Fla., May 26, 1921.—The concluding recital of the Sunday "Twilight" series which has been given throughout the entire season at the Jewish Temple took place last Sunday afternoon. The artist for the concert was Maria Elise Johnson, violinist, assisted by Bertha M. Foster, organist. Miss Johnson, who has studied with Tirindelli, Musin and Auer, gives evidence of her careful training and musicianship. Although she is a very young artist she displays poise and complete mastery of her instrument. Her tone is always beautiful. Miss Foster, at the organ, impressed her hearers with her splendid technic and broad musicianship. These Sunday concerts have been conducted by Miss Foster, director of the School of Musical Art. There have been so many expressions of enjoyment of them that the series will again be given next season.

Johnstown, Pa., May 18, 1921.—Amelita Galli-Curci gave a song recital at the Cambria Theater, April 12. She sang to a crowded house and received an ovation after each number. She was assisted by Homer Samuels, pianist, and Manuel Berenguer, flutist.

Florence Mulholland, American contralto, and Alexander Debrulle, violinist, of France, gave a recital Monday evening, May 2, in the High School auditorium. Undoubtedly this was one of the finest recitals of the kind ever held in Johnstown. An unusually well prepared program was enjoyed by a small but appreciative audience.

Gordon Balch Nevin, at his sixth organ recital in his series of monthly recitals, presented his cousin, Olive Nevin, soprano, who has won considerable fame throughout the country. Her program included the aria from the opera "Shanewis."

At the April Nevin recital Etta Cunningham, of Pittsburgh, soprano, was the singer, contributing to the program "Musetta's Waltz Song" from "La Bohème" and a group of songs. The Nevin recitals have drawn thousands of people who have made up greatly interested audiences.

The Cambria Steel Company's orchestra and male chorus, the former under the direction of Prof. Silvia Landino and the latter under John Lloyd Jones, gave a concert at the Cambria Theater April 21. Alfred Whyte, boy soprano, sang several numbers with Harriet Jones as his accompanist. This was the first concert given by the Cambria Steel Chorus for some months, as the group disbanded during the war.

Miami, Fla., May 23, 1921.—An unusually large audience greeted the program rendered by the "Y Singers" Tuesday evening in the Central School auditorium. From beginning to end the concert was given close attention and each selection was applauded with enthusiasm. Under the skilled baton of Charles Cushman, director of the chorus, the attacks were perfect and the shading was of the highest standard. The soloists were Adelaide Clark, Dorothy Mayer, Phelps Hopkins and Percy Long. Eleanor Clark, gifted young pianist, played the accompaniments in fine style and with rare judgment.

At the closing exercises of the Baldwin Hall School, Elizabeth Lumms played Rachmaninoff's C sharp minor prelude; Winston Hall's selection was the Chopin A major polonaise; Marguerite Cox, "Butterfly" (Grieg); Estelle Rollins, "Meditation" (Morrison); Alicia Hardtner, "Butterfly" (Legé). The choruses included "Welcome Sweet Springtime" and "Bobolink."

The Monday Club was entertained at the home of Mrs. J. A. Moore in Edgewater. Those participating in the program were Mrs. George C. Bolles and Mrs. Walton Arrington. Natalie Briggs added much enjoyment with her unique aesthetic dances on the spacious lawn.

At the Florida Conservatory of Music and Art a delightful social affair occurred when Mr. and Mrs. Charles Sharman, who were married a couple of weeks ago, returned from a short tour through the State. Mrs. Sharman

was Gwylf Osborne, well known in Boston musical circles, where her lovely singing and sweet personality won a host of admirers. Since coming to Miami, the several music circles have appreciated the assistance willingly rendered on musical programs by Mrs. Sharman.

Natalie Briggs, who expects to leave for the North at an early date, was honored at a party given by Leona Dreisbach, teacher of voice, last Friday afternoon. The singers who helped in the entertainment were Eula Messler, Dorothy Wells and Natalie Briggs, pupils of Mrs. Dreisbach.

Maria Elise Johnson, violinist, has accepted the position as teacher of violin and head of the violin department at Rollins Conservatory, Winter Park, Fla. Miss Johnson spent several years in Miami, where she taught violin in the former Miami College of Music and Oratory and where she has given a number of successful recitals. Miss Johnson possesses a delightful personality and is a general favorite throughout the State.

Portland, Ore.—(See "Music on the Pacific Slope.")

San Antonio, Texas, May 18, 1921.—At the last regular business meeting of the Tuesday Musical Club, held May 3, the election of officers resulted as follows: Mrs. Lawrence A. Meadows, first vice-president; Mrs. Guy Simpson, second vice-president; Mrs. Edgar Schmuck, treasurer; Daisy Polk, corresponding secretary, and Mrs. A. M. Fischer, delegate to City Federation. There are two life officers—Mrs. Eli Hertzberg, life president, and Mrs. Stanley Winters, life recording secretary. At the close of the business, an interesting program of ensemble music, arranged by Mrs. Edward Sachs, was given by Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor; Fred Daggett, bass, making up a quartet, with accompaniment by Corinne Worden; Mrs. Frank Smith, violinist; Edward Goldstein, cellist; Mrs. A. M. Fischer organist; Mrs. Morris, Mrs. Dubose, E. L. Weinert, Hazel Cain, W. M. Clark, Corinne Worden, Frank Palmer, violinists; Mrs. Sachs, pianist; La Rue Loftin and Margaret Earthman, pianists, and Mrs. James Todd, who read a paper.

Roy Wall, baritone, was presented in recital April 28 at Our Lady of the Lake College before an enthusiastic body (Continued on page 55.)

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SUMMER OPERA AT RAVINIA

(Continued from page 7.)

much strength to the baritone list already distinguished by the presence of Millo Picco, Graham Marr and Louis D'Angelo.

The principal basso roles will be sung by Leon Rothier, whose success is manifested by the fact that this will be his fourth successive season at Ravinia. Vittorio Trevisan, a versatile artist, has been reengaged for some special guest appearances in certain noted buffo-basso characters. The other roles in this category will be sung by Paolo Ananian, another Ravinia favorite.

An important innovation will be introduced this summer. This will take the form of presenting operas with inter-changing casts. Notably among the sopranos, tenors and baritones, the important roles will be sung by not only one, but by two and even three artists. This is bound to give a special degree of interest to the performances from the point of view of the audiences, not to speak of the extra stimulus and artistic competition among the artists.

Another pleasant duty comes in the announcement of conductors. Louis Hasselmanns, coming here directly from the Opera Comique of Paris, and engaged by the Metropolitan next winter, will have his first Ravinia engagement as conductor of the French repertory. Gennaro Papi, whose magnetic artistry has been a Ravinia feature for four summers, will return for his fifth season to conduct the Italian operas. There will be further performances under the baton of Giacomo Spadoni.

So much favorable comment has been aroused by the beautiful stage effects produced by Armando Agnini that his reengagement for the third successive season was inevitable. A skilled master of stagecraft, in lighting, color and scenic effects, he has been induced to return to Ravinia, a fact that insures the success of the visual element in operatic presentation.

The list of operas to be presented this summer is a lengthy one. As at present contemplated and subject to unavoidable change, it includes "Martha," "La Traviata," "Cavalleria Rusticana," "Rigoletto," "Aida," "Mignon," "Lucia," "Tales of Hoffman," "Carmen," "Pagliacci," "Madame Butterfly," "Thais," "Faust," "Tosca," "Jewels of the Madonna," "La Bohème," "Secret of Suzanne," Massenet's "Manon," "Romeo and Juliet," "Il Trovatore," "Barber of Seville," "Lakme," "L'Elisir d'Amore," "L'Amore dei Tre Re," "Zaza," "L'Oracolo," "Don Pasquale," "La Navarraise," "Fedora" and "Lohengrin." E.

Lazzari in Adventurous Trip

Carolina Lazzari, well known contralto, while on her way to sing her first season at the Colon Theater, Buenos Aires, has had an adventurous trip crossing the Andes. Owing to a snowslide, the train service to Buenos Aires over the Andes had to be discontinued. In order to arrive in Buenos Aires on time for the opening of the opera season Miss Lazzari, Giovanni Martinelli and Adamo Didur were forced to cross the Andes on horseback. Miss Lazzari cabled her teacher, William S. Brady, that they passed through a week of extreme hardships crossing the moun-

tains and the various rivers to the accompaniment of incessant storms. But, so far, the only bad effect was the total loss of Miss Lazzari's wardrobe. However, Miss Lazzari being somewhat of a philosopher, is bearing up bravely under the hardships seemingly incidental to a South American career.

John Barclay to Visit Here This Summer

John Barclay, the Scottish baritone, whose success at the Casino Municipal of Cannes, under the direction of Reynaldo Hahn, led to his engagement at the Nice Opera, made a noteworthy success in the recent production of



JOHN BARCLAY,
Scottish tenor.

"Nausicaa," Mons. Hahn's new opera. Mr. Barclay created the role of Ulysses, the correspondent of the London Daily Mail stating that he "made an impressive figure, his baritone voice being well suited to the part. He was quite at ease with the French language, his clear diction making it possible to hear every word in the remotest corner of the crowded house." Among the interested auditors was the King of Sweden.

His success in "Nausicaa" caused him to be chosen to sing the role of Wolfram in the revival of "Tannhäuser," in which he again scored impressively.

The Scottish baritone is an impressive figure standing six feet four inches. Unlike many singers of unusual stature he does not depend on excessive force in his singing, but rather on finesse and nuance. He is a Jean De

Reszke pupil. Mr. Barclay will visit this country this summer and he will probably be heard in concert here next season.

Louise Lancaster in Costume Recital

Louise Lancaster, soprano, was heard at the MacDowell Club, Friday evening, May 27, in a costume recital, her program being made up of songs and ballads of long ago. For her first group of Old English songs she wore a quaint old gown and powdered wig. For her other three groups—Old Irish songs, English and American songs of the '60's, and modern American songs—she was likewise appropriately gowned, and it is hard to say in which she looked the prettier or sang better.

Miss Lancaster has a very sweet, expressive voice, and interprets her songs intelligently and artistically. She has charm of personality and is much at ease on the stage. Her modern American songs included "By the Waters of Minnetonka" (Lieurance), "Thus Wisdom Sings" (Horsman), "Ariel's Song" (La Forge), "To an Old Love" (John Prindle Scott) and "Love Has Wings" (James H. Rogers). She was ably assisted at the piano by Sara Reynard. Miss Lancaster was engaged by the Board of Education this past winter to do this sort of work in the New York City schools.

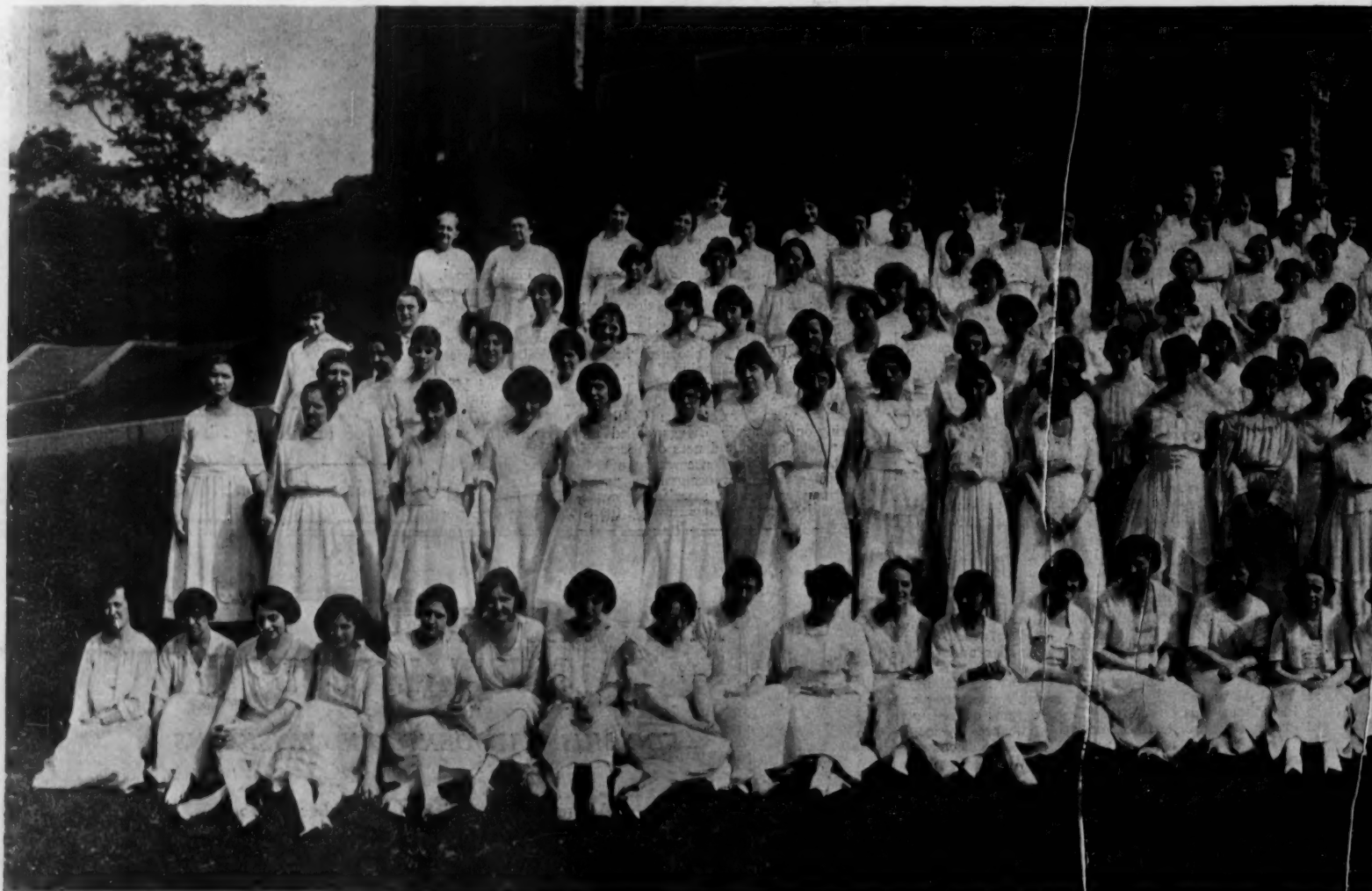
Philharmonic Tour Went Smoothly

The seventy-ninth season's activities of the New York Philharmonic Orchestra concluded with its arrival in New York on Sunday morning, June 5, after ten weeks of travel during which the orchestra played in some seventy different cities in twenty-eight states and two Canadian provinces. The tour, which represented the first visit of the Philharmonic to the Pacific Coast, was accomplished without casualty beyond temporary disability to Conductor Stransky and the treasurer, R. C. Heck. The Philharmonic conductor was rendered inactive for a day or two by a troublesome arm which made it impossible for him to conduct the concert in Eau Claire, Wis., and Mr. Heck was obliged to

THE FAM

Sixteen times have thousands of people gathered from various the music of Bach in a truly spiritual manner. According to shared by many others—it is a wonderful thing to find a who of Dr. Wolle and the Bach Choir of Bethlehem. In but few of the devotional feeling that sustains the Passion Play at Oberam communicate of the loftiest musical thought, of the passionate, known, there are approximately 300 voices in the choir, each the inspiration to be derived from the close contact with such highest caliber, and as several of them have been heard year the master's music. Mildred Faus, one of the sopranos, nich themselves to festivalites because of their long period of festivals. Florence Hinkle, Merle Alcock and Mabel Beddoe, as usual, the orchestral music was furnished by fifty members Choir, Augustus Leibert, conductor, which very effectively pl at length in last week's Musical Courier, suffice it to say at who attended the s

Photo by A. C. Bliss.



THE FAMOUS BACH CHOIR, OF WHICH DR. J. FRED WOLLE IS THE CONDUCTOR, PHOTOGRAPHED

undergo a minor operation in the same city and to remain there for two or three days.

The personnel of the orchestra throughout the tour included sixty-nine players and two conductors, and they were accompanied in their travels by their manager, a treasurer, and two baggage masters. In only one city did the orchestra remain for two days, although two concerts were played in one day in several places. The transportation of the instruments from the baggage car to the hall in every city necessitated the handling twice daily of about one hundred trunks, with a weekly distribution and collection of one-hundred and thirty. The Philharmonic head baggage-master avers that the participants in the coming international contest for pugilistic honors might profitably have volunteered their services to his department for the past ten weeks and saved a lot of training expense.

With the return of the Philharmonic, interest in the personnel of the orchestra for next season runs high. It is doubtful if any of the so-called "minimum-priced" contracts will be made until a definite understanding is reached with the musical union concerning the terms and conditions which will govern the prices for musicians' services in concert and rehearsal is reached. A decision given by the Appellate Division of the Supreme Court of New York, which is said to make the Musical Mutual Protective Union a body independent of the American Federation of Musicians, may present some new features in the orchestral situation.

Seats for the Metropolitan Opera House series of Philharmonic concerts, which have heretofore been on sale at the Philharmonic box office, are being sold at the offices of the Philharmonic Society at the eastern entrance to the Carnegie Hall building on Fifty-Seventh street. Under this arrangement subscriptions for all series are received at one and the same place.

Constantin Nicolay Gives Greek Song Recital

Constantin Nicolay, baritone of the Chicago Opera Association, gave a recital of Greek folk songs at Aeolian Hall,

Saturday evening, May 28, before a crowded and enthusiastic house. He prefaced his recital with a brief analysis of Greek folk songs. His program was divided into four groups, containing both ancient and modern melodies, all of which were sung in either Greek or French. Mr. Nicolay has a firm, resonant baritone voice, which he uses very artistically. He sings with much temperament and dramatic expression. He was assisted by Thalia Diplarakos, pianist, who played Chopin's polonaise, op. 26, No. 2, and "Gondoliera" (Moszkowski) in good style and with a pretty touch, and she had a very pleasing stage presence. Both she and Nicolay were the recipients of many beautiful flowers. Sympathetic accompaniments were supplied by Maurice Eisner.

Mengelberg in Madrid

Madrid, May 20, 1921.—Spanish music lovers were given a rare treat on May 14 and 16, when the much loved Mengelberg directed the Philharmonic Orchestra of Madrid in two concerts. It was Mr. Mengelberg's first appearance in Madrid, and the enthusiastic welcome given him must remain a cherished memory in a career of countless successes.

The first program given was entirely German and the second had a decided German tinge with Tchaikowsky and Saint-Saëns intervals. The preludes of Liszt were received with an ovation, but the director scored his greatest triumph in his fine rendition of Tchaikowsky's "Symphonie Pathétique," which took the house quite by storm.

Mengelberg is of the North—the cold North—but his silver baton, so capably wielded, fired the Latin blood of the orchestra with even more than its usual fervor, and it responded to the slightest whim of the director with a pliancy that pleased not only the orchestra and Mengelberg, but also aroused the audience to an enthusiasm rarely exhibited in a Spanish concert hall.

In the Saint-Saëns concerto for cello, Gaspar Cassado, a young Spaniard of twenty-four years of age, won the hearts of his public by his superb technic and exquisite diction. He has already established a reputation throughout Spain and France as an artist with a promising future.

H. Daniel, under whose management Mengelberg was procured for these concerts, is to be congratulated upon the number of able artists he has brought to Madrid, and it is hoped that his efforts in the future will prove as successful as they were during the past winter. D. B. MARQUETTE.

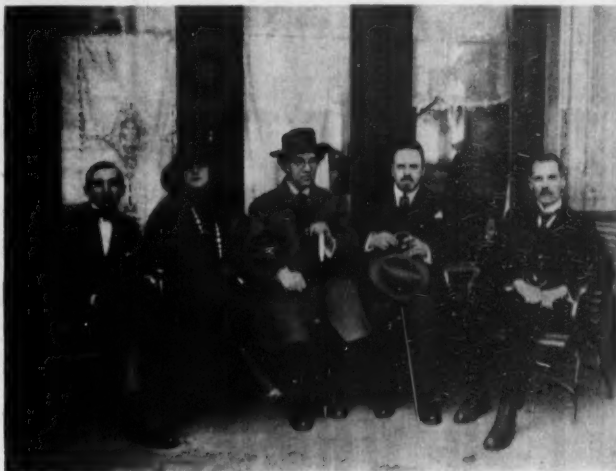
Frieda Hempel Arrives in Europe

A cable from Frieda Hempel announces her safe arrival in Paris. After a week in the French capital the prima donna will go to Copenhagen to sing with the Tivoli Symphony Orchestra on June 15 and 17.

MAHLER FESTIVAL IN WIESBADEN

(Continued from page 23.)

ful art at the command of the performers, left an even stronger and clearer impression than when it was played at Amsterdam a year ago. This "Notturmo" is a clear proof that Schnabel's compositions are not the mere products of a flitting hour of musical invention. Immediately after hearing the first few bars, one feels that here is the outpouring of a pent-up soul, under some greater pressure than mere momentary inspiration. The work, which is logically



GROUP OF MAHLER FESTIVAL GUESTS

In front of the Hotel Vier Jahreszeiten, Wiesbaden. In the center: Franz Schreker, composer, with Frau Schreker at his right, and Rudolf Kastner, the Musical Courier's correspondent, at his left. Next to the latter is Professor Trendelenburg, the official representative of the Ministry of Culture.

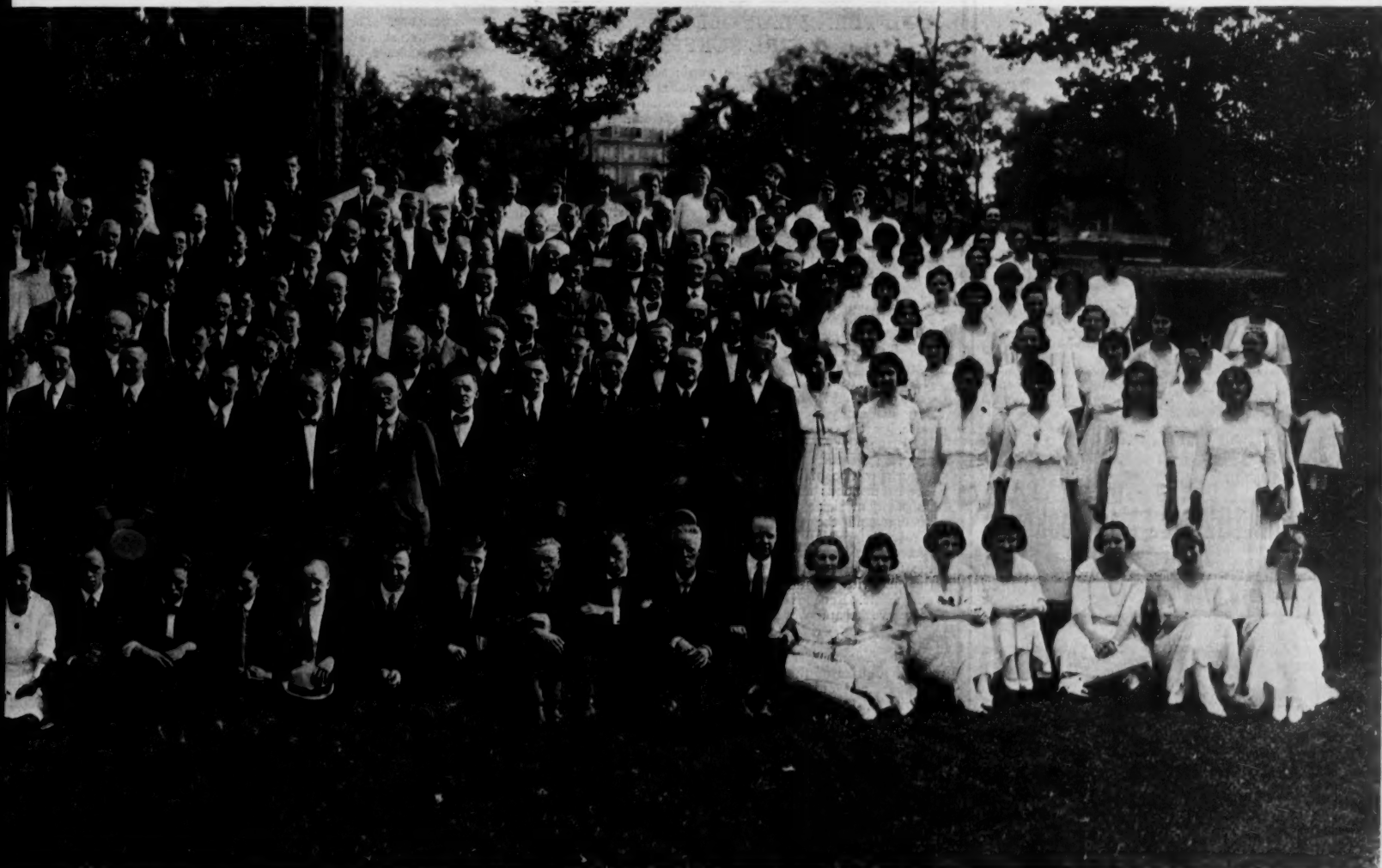
well constructed and developed, satisfies the critical ear in every respect, as is the case with the composer's violin sonata of more recent date. Schnabel has now retired from the concert stage in Europe, and is concentrating entirely upon composition. But next year he is to tour America and—well, there is a treat in store for the United States.

A concert synchronous with the Mahler Festival, that attracted a good deal of attention, was a recital of songs by Franz Schreker, for the greater part gentle lyrics possessing no definite thematic delineation but accompanied by a melodious and artistic piano setting. Marie Bagier, a well trained mezzo soprano, possessing a warm, richly colored voice, gave them the benefit of a very beautiful rendition. The composer himself accompanied her at the piano.

RUDOLF KASTNER.

BACH CHOIR

country to hear this superbly trained body of choristers present at the Philadelphia Sunday Ledger of May 29—and this opinion is appreciated and supporting such a perennial undertaking as that in this country—such as Lindsborg, Kan.—is there a parallel to day more than ever America needs what the Bach Festival has to of the soul, to raise the level of the life of every day. As is well voluntarily of his time purely for the love of the work and for disciple of Bach as Dr. Wölfe. The soloists always are of the or five or six years they are especially well qualified to interpret tenor, and Charles Tittmann, the bass, have particularly endeared lists. Mr. Douty holds the record, having sung at all sixteen of the g soloists, all won due praise for their artistic singing. This year, Philadelphia Orchestra. Then, too, there was the Moravian Trombone from the tower of the church. As the programs were reviewed at May 27 and 28 long will remain a pleasant memory to those Bethlehem Bach Festival.



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Busoni Follows Nikisch as Musical Man of the Hour in Rome

Rome, May 5, 1921.—The close of the season in Rome showed no falling off either in the number or quality of the concerts. It is indeed finishing up with a rousing fortissimo. Nikisch's wonderful triumph was fully reported upon in the last Rome letter. His appearance in Rome was not, however, the sole "pièce de resistance" of the season, for he had hardly left when Busoni's name was posted all over the city, and the box offices were besieged from morn until night.

If the farewell given to the great German conductor had been overwhelming, Busoni's welcome was no less so. Every concert found the Augusteo packed with an enthusiastic audience to whose applause there was no limit. Up to the time of writing he has given four concerts with the Augusteo orchestra, under the direction of Molinari who followed the artist in every detail and every nuance most cleverly. Beethoven's fifth concerto in E flat and Mozart's concerto in the same key, found great favor, and he was recalled again and again. The remaining concerts will be conducted by Busoni himself and will include several of his own compositions.

Toscanini, another great Italian, fresh from his American triumphs of which he speaks with the greatest enthusiasm, is at present on tour through Italy. He is giving two concerts in every large city. When this tour comes to an end, he will take, as he says, a "well deserved rest." He has recently given two concerts at the San Carlo in Naples and two in Rome at the Costanzi, meeting with an enthusiastic "welcome home." His programs contained no novelties, but when Toscanini conducts he retouches and refreshes even the oldest works. After the last concert people flocked to the stage to congratulate and shake hands with him.

DON LORENZO PEROSI BACK IN THE LIMELIGHT.

St. Ignatius' Church, one of the largest and most beautiful in Rome, was the scene of a most interesting concert. Don Lorenzo Perosi, the famous conductor of the Sistine Chapel choir, who was understood to have been in a sanatorium for years, has suddenly come back into the limelight with some unpublished church music. He gave permission for this music to be performed in aid of the fund for the rebuilding and restoration of churches destroyed and damaged by the war, and the concert was very successful both from the financial and artistic point of view. The program consisted of a Bach choral for organ, played by Remigio Renzi, a very fine organist; the silver trumpet music, which is played for the entry of the Pope in St. Peter's; and the Perosi music. The latter is beautifully melodic and expressive and was sung to perfection by the magnificent Sistine Choir, conducted by M. Ralla.

SOME NOVELTIES.

The closing concert of the Societa Filarmonica at the Sala Scambati presented a very modern but highly interesting program, including compositions by De Guarineri, Casella, Gasco and Castelnuovo-Tedesco. Remy Principe, the well known Italian violinist, interpreted De Guarineri's violin sonata "Maria Magdalene," by Alberto Gasco, the learned critic of the Tribune, and Castelnuovo's "Capitan

Fracassa." Of these works, Gasco's "Maria Magdalene" met with a great reception. The composition, which is in perfect harmony with the sacred subject, abounds in flowing melody and deep religious sentiment, but is nevertheless built strictly on modern lines. Alfredo Casella played his own "Children's Pieces" again, meeting with even greater success than on the previous occasion. These exquisite aquarelles are among the finest work the composer has yet given us. The concert ended with Bonnard's "Endymion," a work written for a soprano, chorus and small orchestra, the solo part being taken by Mme. Benedetti. The chorus proved to be an excellent ensemble, and was well supported by the orchestra under the able leadership of Maestro Setaccioli.

FOUR OPERA HOUSES.

In Italy, operatic performances as a rule continue year in and year out. In Rome alone, notwithstanding the approach of summer, no less than four theaters are in full swing. At the "Costanzi," "Rigoletto," with Lazaro in the title role, continues to draw crowded houses, and Puccini's "Manon" alternates with "Anima Allegra." The latter opera, however, has seen its last performance this season, as also "Parsifal," and the various casts have been dispersed. But all the present events are of minor importance compared with the great coming attraction, Mascagni's "Piccolo Marat," with Lazaro as "Il Piccolo Marat" and Mascagni himself at the conductor's desk. In spite of the bad business conditions in Italy there still appears to be plenty of money left for opera. 175 lires for an orchestra seat and ten times that amount for a box, are the charges for the first night of this Mascagni work, but these high prices have had no effect on the box office sales, and the house was sold out well in advance.

The spring season announced at the Teatro Adriano with "celebrated" artists, is opening with "Mefistofele," with Nazzareno De Angelis in the leading part. Other interesting operas included in the repertory are Rossini's "Moses;" "L'homme qui ride," by Pedrollo, so successful last season at the Costanzi, and a new opera entitled "Madda," by Maracci.

Besides this, the Teatro Morgana is continuing its series of popular performances, chiefly old favorites such as "Aida," "Rigoletto," and so on. The personnel includes a magnificent light tenor, Paganelli, who is also a very fine actor, and will no doubt rise to higher things.

Lastly, the "Teatro dei Piccoli" has revived Rossini's "La Gazza Ladra," cutting out all unnecessary repetitions, which make the work far more enjoyable. The music is bright and tuneful, and teems with typical Rossini humor. The same theater also intends to produce a "musical fairy tale" entitled "The Golden Birdling," next season. Riccardo Zandonai is writing the music.

IMPORTANT WORKS COMPLETED.

Of the other Italian composers, Malipiero has just finished a new work entitled "St. Francis of Assisi," and Maestro Respighi has completed his opera, "Belfagor." The only other item of interest is that Renato Brogi has been commissioned by the town of Florence to write a hymn to Dante, to be performed during the festivities there.

D. P.

A FIFTEEN YEAR OLD

GIRL SURPRISES GENEVA

Geneva, May 7, 1921.—The music season is at an end. There are no more orchestral concerts to record, and of the recitals but few are worth mentioning. From now until October, music in Geneva will be confined to the summer hotels and the tourists' haunts.

The two most interesting events of the last musical month were two "Auditions de Jeudi"—the fortieth and forty-first of a most notable series. The society of the "Auditions de Jeudi" was formed several years back, its object being the performance of smaller instrumental and vocal works which have never been heard in Geneva. The soloists on this occasion were Mlle. Bertha Poncy (a brilliant pupil of Bernhard Stavenhagen), Fernand Closset and A. de Sanctis, concertmaster and solo cellist respectively of our orchestra. The feature of the program was devoted to the sonata in C sharp minor for violin and piano by Pierre de Bréville, a long work of considerable difficulty. It is obviously unfair to express an opinion on a work of this magnitude after a first hearing. Notwithstanding many fine passages, where the author dared to be simple, it seemed to suffer from rhythmic and harmonic over-elaboration, and a certain monotony was the result. It was very brilliantly performed and the three excellent artists were heartily applauded.

At the forty-first "audition" of the same society, the program featured Reger's introduction, passacaglia and fugue for two pianos. This superlatively difficult number is a tremendous affair, colossal in architecture, of a very imposing musicianship, and certainly too long. The introduction and the first two-thirds of the passacaglia are highly interesting—truly splendid "absolute" music—but thereafter Reger gropes, spins out somewhat aimlessly, until the appearance of the fugue-theme which is developed to the end with consummate mastery. Mme. Schnell-Chossat and Mme. René Hentsch gave splendid readings of all these works and were heartily applauded.

A LITTLE LADY OF FIFTEEN.

Mlle. Yvonne François, a pupil of Cortot and winner of the first prize of the piano class of the Paris Conservatory in 1919, and only fifteen years of age, gave a recital on April 16, the program including the Beethoven "Appassionata," two études by Chopin, theme and variations by Fauré, "Au Jardin du Vieux Serrail" by Blanchet, "Lesghinka" by Liapounoff, and Liszt's "Mephisto Waltz."

For a little lady of fifteen years of age to attempt to play the "Appassionata" was tempting Providence. Children should not be allowed to play with firearms! We cannot put oceanic depths of water in a wine glass and, in some ways, no amount of talent can take the place of that maturity only attained by years lived and fought through. If it is permitted to make an abstraction of the element of depth of sentiment, this little lady played the sonata surprisingly well and in certain "battling" episodes she was astonishing; but one felt throughout that her conception

was immature. In all the other numbers she was far superior and she almost succeeded in rendering even the uneventful Fauré interesting. She seemed at her best in the attractive "Lesghinka" of Liapounoff, of which she gave a highly finished performance.

There can be no doubt as to her extraordinary talent, and if she works under proper guidance she will go far, for she is very serious and very modest indeed. The large audience was very enthusiastic.

T. S.

Witherspoon Endorses Musical Debut Association

The Musical Debut Association of New York, whose music board consists of Dr. Frank Damrosch (chairman), Prof. Leopold Auer, Alexander Lambert, Franz Kneisel, Herbert Witherspoon, David Bispham, Richard Hageman, Dudley Buck, and Frank Hemstreet, with John Louw Nelson as general director, has been heartily endorsed by Herbert Witherspoon in a letter to Mr. Nelson, which reads as follows:

I am very enthusiastic about the Musical Debut Association and I consider it one of the most important moves made in musical life in New York in many a day.

It is a serious problem how best to train young people for the arts, but it is an even more difficult problem to find a satisfactory way of putting new artists before the public, no matter how well trained they are.

I am sure your Association will fill a long felt want, and it should receive the support of every one interested in the welfare of our young American artists.

Please count on me for every assistance in my power.

With all best wishes,

Sincerely yours,

(Signed) HERBERT WITHERSPOON.

Giuseppe Campanari Conducts Master Class

Giuseppe Campanari, formerly of the Metropolitan Opera Company and who is now devoting his time to teaching voice, has been engaged to teach master classes at the Cincinnati College of Music, beginning June 20 and ending July 30. Upon terminating these classes, he is to spend the summer in Europe devoting his entire time to rest. Mr. Campanari will return to America in October, reopening his studio at 668 West End avenue, New York City, about October 10.

Florio to Teach in Pittsfield

M. E. Florio, head of the vocal department of the Toledo Conservatory of Music, will teach this summer in the Berkshires at Pittsfield, Mass., where he will have quite a large class. Many of his pupils from Toledo will follow him to Pittsfield so as to begin studying on June 21.

Paul Costello Sails for Europe

Paul Costello, dramatic tenor, who recently returned from an Australian tour, sailed on the S. S. Savoie, on May 21, to spend the summer in Paris and London. He will return in September.

THE CHICAGO NORTH SHORE FESTIVAL

(Continued from page 5)

which had on this occasion its first performance. It was conducted by the composer and the tenor solos were sung by Orville Harrold, the soloist of the night. Stock, whose cantata was written for and dedicated to the North Shore Festival Association, is more in his domain when writing symphonic music, as his knowledge of the voice, judging from his cantata, is somewhat deficient. The throat of a singer is a more delicate instrument than any other inasmuch as it cannot be replaced. Mr. Stock's demands on the vocal organ are terrific. The intervals and chromatics written for the tenor soloist, as well as for the choristers are immeasurably difficult and credit is due to the tenor of the Metropolitan Opera for the magnificent manner with which he encompassed those intricacies. Stock, to be sure, has written a colossal work, wonderfully orchestrated and of great vital musical force, but his brush has been dipped so long in symphonic music that his choral efforts, although musically grandiose, are a malfeasance to the voice and for that reason and none other the work itself in its present form will seldom be given. It is a noisy opus and though many pianissimi were indicated on the score, the choristers rejoiced in blasting forth stentorian tones all through the work; thus shadings being completely obliterated, the cantata from beginning to end was sung fortissimo. The work was well received and the critics on the daily papers were unanimous in its praise.

The concert opened with the "Springtime of Love" overture by Georg Schumann, after which Orville Harrold sang "Che Gelida Manina" from Puccini's "La Bohème," an aria in which Mr. Harrold has won triumphs not only at the Metropolitan, but also right close to Evanston—at Ravinia, where as a member of the opera company, he made unforgettable appearances that endeared him in the hearts of the Chicago public. Although he, too, used the loud pedal a little too vehemently, he sang with great tonal beauty, excellent phrasing and scored a big success. His encore was received with the same mark of approbation as his printed selection, and as said previously, his singing of the solo number in Stock's cantata was a real tour de force, and happy indeed must Stock have been that Harrold had been chosen as soloist, as few tenors could sing his music with the musicianship and accuracy of tone as did this robust American tenor. After the intermission, with Mr. Lutkin at the conductor's desk and Harrold once more as soloist, Coleridge-Taylor's cantata's "Hiawatha's Wedding Feast" was presented, but as this reporter made his exit during the intermission, the manner in which the work was performed cannot here be attested.

THIRD CONCERT, MAY 27.

The third concert, called "First Artist's Night" was given Friday evening, May 27 and served to introduce as soloist, Percy Grainger, who, if memory serves right, was the first piano soloist since the inception of this festival. Mr. Grainger elected to play the Tchaikowsky concerto, No. 1, in B flat minor and assisted at the piano in his own "Colonial Song" and "The Gumsuckers' March" from his "In a Nutshell" suite. Mr. Grainger has played much better in these surroundings than on this occasion, as several times he struck a wrong note, yet his playing was so exhilarating, so full of vim that a little slip such as striking a wrong note may well be overlooked. It does not seem necessary to use space praising Mr. Grainger; his previous appearances have made him one of the most popular pianists that have ever come to our midst. He was warmly applauded after each movement of the concerto and the vociferous manifestation of pleasure on the part of the public was well deserved.

Arne Oldberg, as guest conductor, directed his own "Cantata," which had on this occasion its first performance. Mr. Oldberg is a learned musician, whose contribution to the orchestral literature is most creditable. The program was opened with a spirited overture to Smetana's "The Bartered Bride," which, as all the other contributions of the evening save the one just referred to, was conducted by Stock. The prelude to "The Mastersingers" concluded the program, which contained as the backbone of the orchestral numbers Respighi's symphonic poem, "The Fountains of Rome."

FOURTH CONCERT, MAY 28.

The fourth concert, given on Saturday afternoon, is known as the Young People's Matinee. This is due to two reasons, the principal one being that the children's chorus of fifteen hundred voices is an important participant, and the other that those youngsters are heard by many other children who form the majority of the audience. Before going into an extended review, words of praise are due Osborne McConathy and his assistants for having accepted a hint given them last season when it was written in these columns that more elementary songs or works should be taught the children if good results were expected. Instead of the operatic choruses heard in previous seasons the young singers were heard in Parker's "Far in the Woods in May," Moszkowski's "Dream and Snowflake," West's "The Blacksmith" and Hadley's "The Desert Song." All admirably sung, they caught the fancy of the audience, which rewarded the chorus and its conductor by clamoring for an encore of the Hadley song, which, as far as choral work of the Festival was concerned, brought forth the best singing, as the children showed their elders what is meant by precise attacks, shading and enunciation of the text, the building of climaxes and pianissimi—in short, all that which makes the singing of a large body enjoyable instead of boring. Praise is due the children's chorus also for the manner in which they presented Webbe's cantata, "An Island Fable," as well as for its singing of the patriotic songs.

The soloist of the afternoon was Florence Macbeth, the little soprano who sang "Charmant Oiseau" from David's "Pearl of Brazil" with the assistance of the Chicago Symphony Orchestra, under its conductor, Stock. Later, with the assistance of her accompanist, George Roberts, she sang a group of songs, including Farley's "The Night Wind," "A Fairy Tale" by Silberta, Warford's "If I Could Fly," and Phillips' "The Enchanted Forest," after which a double encore had to be added before children and grown-ups would allow Miss Macbeth to withdraw from the platform. She also contributed in making the singing of the Bach-Gounod "Ave Maria," sung by the young choristers, an

agreeable moment in the afternoon's festivities. Wearing the smile that won't come off, gracious and charming to the eye, Miss Macbeth looked adorable to her young auditors and she gave unmistakable pleasure, judging from the reception she received from their young hands. She delighted them supremely by adding among her encores Grant-Schaeffer's "The Cuckoo," which, at a previous festival had been rendered by the children, who, well conversant with the number, enjoyed hearing it sung by Miss Macbeth so much more.

Conductor Stock, who knows how to please the youngsters, had built a program on lines similar to those chosen by him for the regular children's concerts at Orchestra Hall during the regular season. It included Bach's overture, air and gavot from the D major suite; "The Dragon Fly" by Strauss, and Lacombe's "A Spring Morning Serenade," all well played, thus helping to make the fourth concert stand out among the very best ever given under the same auspices.

FIFTH CONCERT, MAY 30.

The fifth concert was given Monday afternoon and evening, May 30, when John Sebastian Bach's "Passion According to St. Matthew" was presented under the direction of Mr. Lutkin, the festival chorus of six hundred singers, the vested boy choir of three hundred voices, high school chorus of three hundred voices, the A Capella Choir, the Chicago Symphony Orchestra, assisted by distinguished



FREDERICK STOCK,

Conductor of the Chicago Symphony Orchestra and to whom the lion's share of the success of the North Shore Festival is due.

soloists. Not wishing to get into any controversy with the management of the North Shore Music Festival, and yet desirous to express a personal opinion, this writer believes that the singing of "The Passion" belongs to the churches and not in the concert hall. If given, however, in the latter, a propitious time should be chosen, such as Christmas or Easter, as on a warm, clear, summer-like day and after a copious luncheon, Bach's "Passion" has the tendency of a lullaby, drowsiness being prevalent among the audience, choristers, soloists and even members of the orchestra, who were caught yawning, as wearied with fatigue and heat.

Taking the soloists in the order in which they appeared on the program, Marie Sundelius, soprano, already favor-

ably well known here and who will achieve further renown as one of the leading singers at Ravinia this summer, acquitted herself satisfactorily of her task. Merle Alcock, with the gorgeous contralto voice, read her music with good understanding. Lambert Murphy's delivery of the role of the Evangelist calls for high praise; a tenor who knows how to sing, he used his sweet and agreeable organ to best advantage, never pushing his tone, and gave pleasure to the ear. Theodore Harrison, singing the role of Jesus, read his lines with dignity and authority, strengthening his hold as one of the most reliable oratorio singers in the land. The hero of the day, however, was Arthur Middleton, who understands how oratorio should be sung and who sings accordingly. If oratorio singers were to follow Middleton's lead, oratorio once more would be popular in this country. Many conductors as well as soloists have bored the public with the manner in which they have rendered oratorio. Middleton's utterances have a meaning in oratorio and his keen perception of the meaning of the composition finds a response in the public. Some singers believe that to be an oratorio artist one must sing without expression and feeling, and it is well known that many vocal teachers who have made a reputation as oratorio perceivers, have not only encouraged that old fashion method but also have demanded it from pupils, besides encouraging them to look lugubrious. Middleton threw to the winds that so-called tradition of how oratorio should be sung. He has made an inexhaustible study of each and every oratorio in his repertory and the results are so stupendous as to place him in a class all by himself. Other oratorio singers should follow him and sing oratorio as though they enjoyed their work and not as though it was a labor well deserving a larger fee. After this rhapsody on Mr. Middleton, further analysis towards his contribution seems totally unnecessary and if for no other reason, than to have heard him, the writer was glad to hear the "Passion." Charles E. Lutton, baritone, is what is called an "explosive" singer. He was given the double part of Judas and the High Priest. Robert C. Long did his best as Peter and Pontius Pilate. Lucinda Munroe and Adeline Blackwell were the other soloists, singing the music given the first and second maids respectively.

There was an intermission of two hours between parts one and two. A few remained away for the second part. They had reason for doing so.

SIXTH CONCERT, MAY 31.

The sixth and last concert, known as the Second Artists' Night, brought forth as soloist, Charles Marshall, tenor of the Chicago Opera Association, and Peter C. Lutkin, whose chorus "Hymn of Thanksgiving for Victory" was presented under his direction. Conductor Stock and the Chicago Symphony Orchestra, besides giving excellent accompaniment to Mr. Marshall, rendered admirably the Dvorak dramatic overture "Husitzka," which opened the program and revealed itself once more the superb organization that it is in Holst's "The Planets," playing also, after the intermission, Strauss' tone poem "Don Juan."

It is with sincere regret that one must write harshly about the singing of Mr. Marshall. Does singing in chautauqua hurt the voice? That's the question. Julia Claussen tried it and the results for a while were, as is well known, bad. James Goddard was the next victim, as it took him six months to fully recover from a long trip in the chautauqua field. Schumann-Heink and many others suffered momentarily from chautauqua appearances. True, others did not feel any ill effects and Mr. Marshall's unaccountable bad showing cannot altogether be placed on chautauqua, since

(Continued on page 58)

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Bogumil Sykora to Tour Here Next Season

Bogumil Sykora, the cellist, is one of the most brilliant of virtuosos. The verdict of the New York critics following his debut in Carnegie Hall, on December 12, 1916, fully agreed with the fine reports from the European capitals that had preceded him.

Mr. Sykora began his studies at the Kiev Musical Academy, from which institution he later graduated with highest honors, under Prof. F. Mulert. After leaving Kiev the youthful master pursued supplementary study with Julius Klengel, in Leipzig, who was so amazed at the talented and brilliant execution exhibited by his pupil, Bogumil Sykora, that he took special interest in inviting him to stay with him one more year, privately outside of the conservatory, for the purpose of making preparations for a round-the-world tour. Before Bogumil Sykora left Leipzig he appeared together with Professor Klengel in a concerto for two cellos by Professor Klengel (played for the first time in public from manuscript) which was quoted by the press as a musical event long to be remembered. Sykora made a sensational tour of Europe. More recently he has given concerts in the United States, China, Japan, Java, Sumatra, Siam, etc. He will appear in America next season under the exclusive management of Annie Friedberg.

Letz Quartet to Be Heard Often in New York

In addition to its own series of three subscription concerts in Aeolian Hall, the Letz Quartet will give at least eleven other concerts in New York the coming season. During the past week it has been engaged for five Sunday-evening concerts on the first Sundays in November, December, January, February and March, under the auspices of The New York Educational Alliance. It will also give two series of three concerts each at Columbia University and the Brooklyn Institute of Arts and Sciences. Other recent engagements closed for next season are with the Matinee Musicale of Lincoln, Neb., for January 23; with the Melody Club of Norfolk, Va., for February 15; and with the Tuesday Morning Club of Springfield, Mass. Mr. Letz sailed for Europe in May to visit his father in France and will return in July to begin rehearsals for the new season which will begin at the Pittsfield Festival. Horace Britt, the new cellist of the quartet, has come East and is spending the early summer with his family at Woodstock, N. Y.

"Smilin' Through" Wins Great Applause

On a recent Wednesday evening, prior to his departure for Europe, Reinald Werrenrath gave a recital at Plainfield, N. J., and used Arthur A. Penn's "Smilin' Through" for an encore. The accompanist had just begun the introduction of the song when the entire house broke into spontaneous applause. In fact this little song got almost as much applause as "Drink to Me Only With Thine Eyes." A fine tribute!

Daisy Jean's European Bookings

Daisy Jean, who just finished brilliantly her first American concert tour, left New York for her adopted country, Belgium, on June 9, and will return to the United States in the early fall to fill the many engagements already booked by her managers, Radoux's Musical Bureau.

Daisy Jean, who was born in Le Havre, will visit her sister in Paris, Mme. Rachel Jean-Donaldson, who was a classmate of Marguerite d'Alvarez at the Royal Conservatory in Brussels, where both won "Le Prix de la Reine" for the singing of a duet in which Rachel Jean sang the soprano part. Daisy Jean will play at the annual concert of the "Figaro." From Paris she goes to London and Port

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Photo by Sugise

BOGUMIL SYKORA,

During an evening spent with Prof. Y. Sakaki, president of the Imperial University in Fukuoka, and Professors Ishikawa and Hagaki.

Sunlight, at the former place as guest of Sir William Lever, and at the latter as guest of Alex. Hollingsworth. From there she goes to Antwerp to give several recitals, including a concert at the Historical Musée Plantin Courtyard. She will also appear in Ostend. During August and September she will enjoy the beauties of her country home in East Flanders, where she will rest and prepare her programs for next season.

Olive Nevin and Harold Milligan Give Many Recitals

Olive Nevin and Harold Milligan will give their costume recital, "Three Centuries of American Song," at one of the sessions of the Biennial Convention of the National Federation of Women's Musical Clubs to be held in Davenport, Ia., June 6-14. On their way back East they will repeat the program for the local Wellesley Club in Sewickley, Pa. Other similar engagements booked for them next season are with the Century Club of Scranton, Pa.; Wesleyan University, Delaware, O.; The Tuesday Morning Musical Club of Springfield, Mass., and the Peninsula Music Club of Newport News, Va.

Numerous Dates Booking for Zerola

Zerola, the sensational dramatic tenor of the Metropolitan Opera Company, who recently scored such a success in Rochester, N. Y., opens his transcontinental concert tour next fall in Denver, on October 7. From there he passes under the local management of the Elwyn Concert Bureau, singing six dates under its direction, opening in Salt Lake City on October 10 and closing on the 22d in the Northwest. From here the tenor goes to San Francisco where he is scheduled to give two concerts. Other engagements on the coast are being booked for him, the dates of which will be announced as soon as the definite dates are decided upon. On his return to the East, Zerola will sing, among other cities, in Columbus, Ohio, and Washington, D. C.

Elena Gerhardt Returning to America

Elena Gerhardt, lieder singer, who has not been heard publicly in America since the war, is sailing for this side on June 22, and will spend the summer with friends near New York. Miss Gerhardt will remain here only until early January. Her manager announces a series of three Sunday evening recitals in the Town Hall in October, November and early January. She will also sing in a performance of a Bach cantata under the direction of Artur Bodanzky at one of the first concerts to be given by the Friends of Music, in the Town Hall on November 6. Other engage-

ments announced include two appearances with the Philadelphia Orchestra in Philadelphia and recitals in Indianapolis and Wheeling, W. Va.

Mildred Dilling Plays in Paris

Mildred Dilling sailed for Europe on May 14, accompanied by three pupils, who will continue their studies this summer in Paris and later in Etretat, where the harpist spends her summers. On June 5, Miss Dilling played the Renée concerto with orchestra in the French capital. She will return to the United States for the Buffalo Festival on October 4. Prior to sailing Miss Dilling filled a number of concerts, among them two return engagements in Nova Scotia, one at the opening of the May Music Festival at Acadia University, Wolfville, and the other in Halifax. Of her playing in the latter city, the Express said in part: "Miss Dilling again demonstrated that the grand harp can be made to compare winningly with the piano as a solo instrument, and in some ways to surpass the piano. With the Saint-Seens fantasia she took her audience to the fairland of tones, and revealed tone-color which was prismatic as butterfly wings glinting in the sun. Debussy's 'Clair de Lune' drew the auditors into sylvan recesses where they heard Pan himself enchanting the wood and water sprites with mystery tones and a magic of dancing modulations. . . . It was all exquisite and much of it was ravishing."

On April 19, Miss Dilling was soloist with the Monday Musical Club, of Albany, N. Y., this being her initial appearance in that city. And judging from the press comments and the following letter received by the harpist's managers, Haensel & Jones, it will not be her last: "May I say that never have we enjoyed a soloist more pleasing in every way than Miss Dilling and we hope to hear her again in the future.—(Signed) Mary V. Angus."

The Albany Evening Journal commented: "Miss Dilling scored an instant success, and her entire program was one of unusual charm and beauty. She played with a variety and power of tone. Miss Dilling is a music artist in the truest sense of the word."

The Knickerbocker Press of the same date carried the following headline: "Mildred Dilling Scores on Harp in Albany Event," and the ensuing article said in part: "Miss Dilling completely captivated her hearers. A young woman of pleasing manner and acuteness of judgment in the interpretation of the harp as a solo instrument, Miss Dilling scored an immense hit."

Van Yox Pupil in Recital

Charles R. Gillease, tenor, an artist pupil of Theodore Van Yox, was heard in an invitation recital at the Van Yox studio, 23 West Thirty-ninth street, on Thursday afternoon, June 2. Mr. Gillease's program comprised "Where'er You Walk," Handel; "Eleanore," Taylor; "Ah, Moon of My Delight," Lehmann; "To the Sun," Curran; "Lungi Dal Caro Bene," Sarti-Huhn; "Ideale," Tosti; "Vesti la Giubba," from "Pagliacci," Leoncavallo; "Believe Me If All," Old Irish; "Colleen o' My Heart," Penn; "Oh, You Don't Know," Vete; "Lassie o' Mine," Walt; "Nora," Piggott; "Love's Rhapsodie," Bartlett; "Pale Moon," Logan; "The Blind Plowman," Clark; "Keep on Hopin'," Heron Maxwell, and "Roses of Picardy," Wood. He was accompanied by Mildred Miles.

Marinus De Jong Busy

Marinus De Jong, Belgian pianist, is busily engaged arranging his program for next season's recitals. One of his numbers will be the concerto for piano by Peter Benoit which the American public will hear for the first time. Peter Benoit, probably Belgium's greatest composer, was founder of the Flemish School.

New Church Position for Minnie Carey Stine

Success is surely following Minnie Carey Stine, a young contralto, who has just closed a busy season and who has been recently notified that she has been selected to fill the position in Holy Trinity Church. She has already several dates booked for the Fall.

Cecil Fanning Successful as Lecturer

Cecil Fanning has won fame as a singer and as a poet, and yet, not alone satisfied with his achievements in these lines, he has looked about for other worlds to conquer. A few weeks ago he gave a talk on Brittany before the members of the Choral Union of Ohio State University in Columbus, and gave such pleasure that he was asked to

**H. B. TURPIN**

At his summer home in Victoria, B. C.

repeat it a few days later at the Columbus School for Girls. He followed that with a similar talk before the students and faculty of St. Joseph's Academy, conducted by the Sisters of Notre Dame. Mr. Fanning will remain in Columbus until July, when, with his sister, he will leave for Victoria, B. C., where they will be the guests of Mr. and Mrs. H. B. Turpin, who have taken a house there for the summer.

Mr. Fanning opens his season at the Buffalo Festival in October, and after filling engagements in Pittsburgh and other Eastern cities will go to the Middle West in late November to give twelve recitals in Kansas and Missouri, under the local direction of W. A. Fritschy, of Kansas City. This will keep him busy until holiday time. January will be spent in the East and February in the South. The entire month of March has been allotted to the Pacific Coast, the first three weeks in the Behymer territory, followed by a week booked by Selby Oppenheimer, of San Francisco, the first date of which will be a recital in Mr. Oppenheimer's series of musicales at the St. Francis Hotel. Following that Mr. Fanning and Mr. Turpin will visit the Northern Pacific Coast States, filling five dates booked with Laurence A. Lambert, and returning East by way of Western Canada in time to sail for Europe in April, when he will revisit England for the third time, giving another series of London recitals, where, it will be remembered, he sang twenty-three times last summer.

Caselotti Pupils in Bridgeport

Three artist-pupils of G. H. Caselotti were the soloists at the concert given by the sixth and eighth Democratic districts at Canton Hall, Bridgeport, Conn., on June 2. Josephine Patuzzi, lyric soprano, opened the program with "O mio Babbino" from "Gianni Schicchi," and "Robin, Robin, Sing Me a Song," Spross, disclosing a beautiful voice. Eva Hodgkins' rich mezzo voice won the admiration of all for her charming rendition (in costume) of three Japanese songs by Fay Foster. Maria Caselotti, well known coloratura soprano, followed with three songs—"Sylvain," "Sinding," "The Lass with the Delicate Air," Arne, and Ardit's "Il Bacio"—winning tumultuous applause after each song. A duet from "La Gioconda," admirably sung by Mmes. Patuzzi and Hodgkins, followed, while the next number, "At Dawning," by Cadman (in duet form), sung by Mmes. Caselotti and Patuzzi, proved a delight. Mme. Caselotti closed the program with "When Love Is Kind," Moore, and "The Wren," Benedict, and as an insistent encore she gave the always pleasing "Robin Adair." Mr. Caselotti played the accompaniments for all his pupils.

Poise

Olga Steeb has had a great deal written about her piano playing—reams—in many languages—but recently a prominent Pacific Coast journal devoted an entire editorial to her poise.

Seemingly she gave a remarkable exhibition of concentration and self control, for she continued playing a program with the guns of the Pacific fleet roaring in night target practice a few scant miles off shore. The writer of the article remarked:

This, to my mind, is so wonderful an example of self control that it puts many a man to shame, playing her concert through all the disconcerting roar of the world's greatest artillery at sea. She refused to let it disturb her tranquility of thought.

Every man and woman has some set thing to do in the world, and this will be done well if there is no turning aside because of annoyances. If a deaf ear were turned to everything that would destroy beauty, harmony and continuity, what an ideal world it would become.

Sturkow-Ryder in Wisconsin

Two concerts which Mme. Sturkow-Ryder, well known pianist of Chicago, presented last week in Fond du Lac and Oshkosh (Wis.), added two more successes to her lengthy list. On Saturday evening, May 28, she played a program of compositions by Arthur Foote, Mendelssohn, Arensky, Glinka-Balakirew, Liadow, Rachmaninoff and Liszt at Grafton Hall in Fond du Lac and so delighted her auditors that they insisted upon extra numbers, and she graciously added three—Arthur Foote's left hand etude, songs without words (Mendelssohn) and "Devil's Dance" (Rebikoff). At Oshkosh, where she repeated the same program on Sunday afternoon, May 29, at the First Congregational Church, encores were again demanded, and Mme. Sturkow-Ryder also played three extra numbers there.

James Goddard Busy in Concert

James Goddard, the bass, formerly with the Chicago Opera, devoted his time to concert during the season just ended and only a few weeks ago completed a very successful tour

of forty engagements, including appearances in Bristol, Knoxville and Nashville, Tenn.; Meridian, Miss.; A. M. College, Miss.; Little Rock and Helena, Ark. A special honor was the invitation for him to appear as the only soloist at the inauguration of the Governor of Tennessee in Nashville, which he did.

Another recent appearance was at the Kalamazoo May Festival, where he sang in the Verdi "Requiem," scoring a huge success. Mr. Goddard is at present in Chicago visiting some friends. As will be remembered, he was for many years leading bass with the Chicago Opera Association, with which organization his numerous admirers in the Windy City hope to see him again in the near future. Mr. Goddard's time is completely filled for the month of October, when he is booked to appear in concerts and recitals. Further plans for next season will be told of in an early issue.

WHERE THEY ARE TO BE

From June 9 to June 30

Curtis, Vera:
Montreal, Can., June 20.
Jollif, Norman:
Willow Grove, Pa., June 30.
Medvedieff Company:
Winona, Minn., June 9.
La Crosse, Wis., June 10, 11.
Madison, Wis., June 13, 14.
Oshkosh, Wis., June 15, 16.
Green Bay, Wis., June 17, 18.
Sheboygan, Wis., June 20, 21.
Racine, Wis., June 22, 23.
South Bend, Ind., June 24-26.
Cleveland, Ohio, June 27.
Milwaukee, Wis., June 29.
Sturkow-Ryder, Mme.:
Rock Island, Ill., June 13.
Wolfe, Dr. J. Fred:
Easton, Pa., June 14.
Wyebooke, Pa., June 16.
Yaw, Ellen Beach:
Des Moines, Ia., June 14.

MacDonald Musical Mornings in Dallas

Announcements have already been sent out for the 1921-22 series of the MacDonald Musical Mornings, presented in Dallas (Tex.) by Harriet Bacon MacDonald. Five concerts will be given in the Junior ballroom of the Adolphus Hotel as follows: November 8, Carolina Lazzari; December 6, Louis Graveure; January 24, Nellie and Sara Kouns; February 14, Paul Reimers and Maurice Dambois, and March 28, the Flonzaley Quartet. With Mrs. Wesley Porter Mason, Mrs. MacDonald brings the best music to Dallas, Tex.

Gladice Morisson Sails

Gladice Morisson, the French soprano, who has been touring the United States under the management of Radoux's Musical Bureau, sailed for France on Tuesday, May 24, on the S. S. Aquitania. After staying a few days in Paris, Mme. Morisson will go to Vichy and Aix les Bains to fulfill engagements. She will return to America the end of August. Henry J. Radoux, her manager, was at the pier to see her off and wish her "bon voyage."

Gottlieb en Route for Europe

Claude Gottlieb, that sterling young pianist and accompanist, sailed for Europe on June 4, and while abroad will appear in concert in Paris and London. He will return to America early in September and assist Geraldine Farrar on her fall tour. Mr. Gottlieb has been decidedly successful on former tours with this famous singer.

Martha Atwood Sings "Old Mill's Grist"

Martha Atwood has just returned from a concert tour, and among her most notable successes must be mentioned her artistic rendition of "The Old Mill's Grist," one of Mana-Zucca's newest song hits. Miss Atwood has programmed many of this composer's songs which have always been unusually well received.

Alma Simpson Gives Six Recitals in Cuba

Word has been received from Cuba to the effect that owing to her success in that country, Alma Simpson, the soprano, has been obliged to give six recitals instead of the scheduled two. Three of these were in Havana.

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thunderous fortissimo as well as in the finest
pianissimo, and their organlike sonority.

Today the beauty of the tone of the Chickering still sings, to quote de Pachmann, "Like a lovely human voice"—only grown lovelier, richer and fuller with the years.

Their superlative qualities have far surpassed those which excited the enthusiastic praise of the incomparable Liszt.

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For nearly a century the Chickering has been the choice of the discriminating musician—professional and amateur alike.

THE NEW MODELS OF THESE CELEBRATED INSTRUMENTS ARE EXQUISITE

PADEREWSKI BOSTON SCHOLARSHIPS AWARDED

Louise Sweet Wins Violin Prize and Lawrence Rose and Janette Fraser Divide Cello Prize—New England Conservatory Alumni to Meet—Symphony "Pops" Attract—Gay Maier Weds—Dr. Davison to Try Music as a Means of Soothing Nervous Students

Boston, Mass., June 4, 1921.—The Paderewski violin scholarship, offered by the trustees of the Paderewski Fund to the most proficient violinist registered (not later than November 1, 1920) in the violin department of the New England Conservatory of Music, was won by Louise Sweet at the competition held in Jordan Hall, June 2. Miss Sweet is a daughter of Rev. W. I. Sweet of Pittsfield, N. H., and is a pupil of Felix Winternitz at the Conservatory. The scholarship provides tuition in violin and other studies at the Conservatory to the amount of \$250 during the school year 1921-22. The judges were Franz Kneisel, Charles Martin Loeffler and George W. Chadwick. The contestants, besides Miss Sweet, were Carlyle W. Morgan (Methuen), Clarence F. Knudson (Beverly), and Louis W. Krasner (Providence, R. I.).

A competition for the Paderewski scholarship in violoncello at the New England Conservatory of Music (Friday, June 3) resulted in a division of the prize (which carries \$250 applicable to tuition in cello and other subjects at the Conservatory in 1921-22), between Lawrence Rose, of Malden, and Janette Fraser, of Detroit, Mich. The other contestants in a very close competition were: Eleanor E. Mulloy (East Braintree), William A. Deverall (Boston) and Naomi Hewitt (Brookton). The judges were Franz Kneisel, Georges Miquelle and George W. Chadwick.

Both prize winners are pupils of Joseph Adamowski. Mr. Rose is an employee of the Shawmut National Bank and has been giving only part of his time to music study. Miss Fraser is a senior at the school, a member of the Conservatory orchestra, and has directed a professional trio.

ALUMNI ASSOCIATION OF NEW ENGLAND CONSERVATORY TO MEET.

The Alumni Association of the New England Conservatory of Music is making an especial endeavor to bring out a large attendance at the annual business meeting and reunion, which will be held on Monday afternoon, June 20, and Tuesday evening, June 21, at the Conservatory. The hour of the business meeting, which has heretofore taken place in the evening, has been changed to 3:30 in the afternoon in order that members may attend "Conservatory Night" at the "Pop" concerts.

A committee of the association, consisting of James E. Bagley, F. Addison Porter and Gertrude A. Barlow, has reported the following list of nominations for officers for the ensuing year: president, Charles Dennée or Percy F. Hunt; first vice-president, Mrs. Belle Bacon Bond; second vice-president, Frank E. Morse; recording secretary, Bertha Graves; corresponding secretary, Minnie B. Fox; financial secretary, Homer Humphrey; treasurer, Alfred DeVoto; auditor, Henry M. Dunham; directors (for three years) Edwin L. Gardiner, Julius Chaloff, Mildred Cloak, Annie May Cook.

The reunion committee consists of Justin E. Williams, chairman; Eileen Colby, Gertrude Barlow, Clarence Colburn, Walter Kugler and E. L. Gardiner. This committee urges that alumni of the Conservatory who intend to be present at the reunion send in notice to that effect not later than June 17.

"AIDA" AT THE GLOBE.

The Fleck Grand Opera Company has been giving "Aida," Verdi's ever young opera, at all performances during the past week. The productions have been very good, considering, of course, the size of the company and the prices charged. The attendance has not been as general as could have been wished. An opera company in Italy, giving opera no better or even not as good as Messrs. Fleck have offered to Boston audiences, would have been well attended. The offering for next week will be Bizet's "Carmen."

SYMPHONY HALL "POPS."

The past week at Symphony Hall drew a full attendance, as has been the rule this season. There were only two special nights during the week. Tuesday, May 31, was "Harvard Night" at which the Harvard Glee Club assisted; Dr. Archibald T. Davison conducted for the Harvard students. Thursday, June 2, was "Boston Conservatory of Music Night" and an interesting program, prepared by Agide Jacchia, was enjoyed by a very large audience; intermezzo from the Lalo concerto, by Enrico Fabrizio, cellist, was received with strong approval. Mr. Fabrizio is a member of the faculty of the Boston Conservatory.

MAIER WEDS IN HOSPITAL.

Propped up in bed at the City Hospital, where he is critically ill, Guy Silas Maier, pianist, one of Boston's most talented musicians, was married on June 1 to Lois Warner, of Fall River, Mass. It was on May 25 that Mr. Maier started for New York, where he and Miss Warner had planned to be married June 1. At the Back Bay station

of the New Haven road he was suddenly taken ill while waiting for his train. He collapsed and was removed to the City Hospital, where his case was first pronounced as syncope. Later, physicians were mystified by his ailment and his name has been on the danger list ever since.

When it became apparent that he would be unable to leave the hospital in time for the marriage, as originally planned, he and Miss Warner decided to have the ceremony performed at the hospital at the exact time that they had originally intended to hold the wedding in New York.

MUSIC TO SOOTHE NERVOUS STUDENTS.

Starting this morning and continuing until the close of the examination period, Dr. A. T. Davison, the Harvard choir master and University organist, will give a series of thumbnail recitals in Appleton Chapel to aid the nervous or distraught undergraduate. These musicales will start at nine and continue for ten minutes. The doctor expects that they will be of much benefit to the examination-worried student. The selections offered will be of a light classical type.

A. R. F.

Dr. Stewart Plays at Amphitheater's Dedication

Dr. Humphrey J. Stewart, municipal organist of San Diego, Cal., who is visiting the East at the present time, gave an organ recital at the University of Virginia, in Charlottesville, Va., on May 31, at the dedication of the amphitheater, the gift of Paul Goodloe McIntire. There was an audience of 4,000 gathered in the huge outdoor theater to hear Dr. Stewart in a program that consisted of works by Beethoven, F. Schumann, Chopin, Liszt, Mendelssohn and MacFarlane. He was very warmly received.

Jane Manner Gives Drama Readings

Louis Sherwin, of the New York Globe, says that one of the most satisfactory ways of becoming acquainted with a play is through the interpretations of Jane Manner. For seven years Miss Manner was at the head of the drama department of the College of Music of Cincinnati, succeeding her own teacher on her graduation from this institution. While director of her own school, Miss Manner began giving readings of the dramatic masterpieces for clubs, colleges and schools, successfully completing seven annual series at the Cincinnati Woman's Club and at the Hotel Waldorf-Astoria, New York, making her greatest success in Goethe's "Faust." Through her readings Miss Manner is not only building audiences for better plays, but is also furthering a love for the fine art of reading.

Much is being done in America for good music. Much must still be done to keep up the traditions of good speech. Teachers are beginning to realize that one of their greatest inspirations comes from hearing the perfect diction and the ear-pleasing voice of the professional reader.

Miss Manner has twice read "A Midsummer Night's Dream" with the Cincinnati Symphony Orchestra, and has read the text of Felicien David's "The Desert" with the Orpheus Club of Cincinnati. Her reading offers orchestras a great novelty in the Greek tragedy "Antigone" of Sophocles, with the Mendelssohn music and choral odes for male voices. Miss Manner gave the reading in Louis Victor Saar's "Waldmaerchen," accompanied by Mr. Saar. This first production of Mr. Saar's "Melo Drame" took place in Cincinnati where the two were heard a number of times. This form of entertainment is called "melo drame" by Mr. Saar because melody (musical accompaniment) is combined with drama (the readings). Miss Manner, after her successful appearance with the Cincinnati Symphony Orchestra under Van der Stucken, at the request of the latter trained his daughter in the art of stage deportment and diction.

Miss Manner has recently transferred her professional activities to New York, where she maintains a studio at 226 West 70th street.

La Forge-Berumen Pupils in Recital

The studio-recitals by the artist students of Messrs. La Forge and Berumen continue to attract ever-growing numbers of discriminating connoisseurs whenever one of these artistically gratifying affairs is announced. On Wednesday evening, June 1, several gifted representatives combined in the presentation of a diversified program which revealed the excellence of their individual training, and thrilled the audience to enthusiastic applause. A quartet enlisting the support of Charlotte Ryan, soprano; Dorothy George, contralto; Sheffield Child, tenor; and Charles Carver, basso, who gave a finished performance of Lehmann's "In a Persian Garden," delighting through the excellence of their singing, their fluent, clear enunciation, and their complete identification with the spirit of the music. Frank La Forge accompanied the quartet as only La Forge can, playing the entire score from memory—a feat worth witnessing.

Other selections for the evening included Debussy's aria for soprano from "L'Enfant Prodiges," sung with great power and dramatic appreciation by Hazel Silver, with George Vause at the piano; a group of charming French songs, convincingly delivered by Beatrice Cast, with Kathryn Kerin as accompanist; Sheffield Child's appealing tenor in three interesting songs, including his instructor's "Supplication," with accompaniments delightfully played by Alice Bracey, and a novel group of modern piano compositions, serving to disclose the ripe technical equipment

N. F. M. C. BIENNIAL OPENS

Five Hundred Club Presidents at the Banquet and Some 2,000 Persons Attend the Formal Program at the Capitol Theater

(By Telegraph.)

Davenport, Ia., June 7, 1921.—The twelfth biennial convention of the National Federation of Musical Clubs formally opened at Davenport, Ia., Monday evening, June 6. There were 500 presidents at the banquet, and 2,000 people were present for the formal program at the Capitol Theater. Ovarations were given Mrs. Frank S. Seiberling, Mrs. J. J. Dorgan, Paolo Gallico and Mrs. A. J. MacArthur. Dr. J. Fred Wolle's organ solo was beautifully done, and Edwin Johnson, tenor, pupil of William Brady of New York, was recalled. At a later program Arvid Samuelson, pianist of Augusta, did some exceptionally brilliant work. The three mayors of the Tri-Cities gave addresses. The banner for the greatest number of new clubs per capita population went to Arizona and was presented to Mrs. J. J. Dorgan, Paolo Gallico and Mrs. J. R. Mrs. Henry Ross, State president of the Arizona Federation. Official sessions started Tuesday morning at Augustana College, and there were about 1,000 in attendance.

(Signed) MARY KINNAVEY.

of Alice Bracey, Rosamond Crawford, Dwight Coy and Elvin Schmitt.

Another artist who is soon to be heard at one of these excellent recitals is Ernestine Klinzing, a talented and skillful pianist, who has just been engaged for the faculty of the Rochester School of Music.

Godowsky Inspires Poetic Tribute

The following remarkable tribute to the distinguished pianist was inspired by Mr. Godowsky's playing at his first appearance in New York this past season at the Lexington Theater. Gustav Davidson, the author of this tribute, is a young poet of great promise:

TO LEOPOLD GODOWSKY

(Rendering the polonaise No. 2, E major, of Liszt)
I will not call you incomparable,
I will not call you divine,
Lest, by a foolish consecration,
I offend you.
Only,
When you play,
When you speak to me in this straight white strength of yours,
In this compelling cadence,
I become so ashamed of my soul!
Listening to the hammer-swing of your heart,
The throb and impulse of your hands,
I feel, somehow, you are calling me to task,
Accusing me loudly,
Demanding before the world,
Confession of my hidden frailties,
And I am bowed down,
Bowed down in my soul,
Because everything within me is not at once
Tremendous as your own utterance,
Or equally as brave!
Play . . . I am listening.
Play . . . It matters not that there are multitudes beside me.
Albeit you have crushed me utterly,
Until it seems I must cry out against your tyranny,
I will continue listening.
Inevitable as death,
Mighty and fierce and majestic as life,
Comes now this music,
Shedding itself inerubably from your sovran hands,
Play! I cannot escape you, Vulcan-forger of song,
I cannot evade your final summons to declaration,
No! I cannot withstand this accusing white strength of your soul.

Werrenrath in Fine Vocal Condition

Reinald Werrenrath was heard in recital in East Orange, N. J., April 13. The Newark News of April 14 was enthusiastic in its praise of this baritone's art:

No more artful singing and no greater enthusiasm has been heard in a concert room in this neighborhood this season than that which marked the song recital given by Reinald Werrenrath. Never was this American baritone in finer vocal condition or in fuller command of those expressional resources which have helped to advance him to the front rank of recitalists not only in this country but in London where he made his foreign debut a year ago and where he will reappear next June. So diversified and interesting was his program that it appealed to a wide range in tastes. It was interpreted in a manner that compelled applause and urged the audience to demand encores. . . . With every successive season Mr. Werrenrath seems to grow in authority and grace as a vocalist and as an interpreter. He can boast a technique that enables him to modulate his tones as few of his fellows before the public can do. Some of them can surpass him in emitting voluminous sounds. None of them can excel him in interpretations which are satisfying manifestations of art and a capacity for feeling that, coupled with his polished style, result in creating exquisite effects by the use of mezza-voce or in swelling, diminishing or linking tones. And in whatever he does he preserves the natural beauty of a voice warm and sympathetic in quality. The purity of his diction delights the hearers and is an object lesson to less conscientious and painstaking singers. He brings to his performances a trained intelligence, a sensitiveness to music and a capacity for feeling that, coupled with his polished style, result in interpretations which are satisfying manifestations of art and stir his audiences.

Mildred Faas a Richly Endowed Artist

Appended are three of the excellent press notices which Mildred Faas received in the dailies on the day following her successful recital in Witherspoon Hall, Philadelphia, April 25:

Besides an agreeable voice, she has humor, intelligence, feeling and a good method, and the meaning of the music on her list was always effectively communicated.—Philadelphia Inquirer.

There was not a song on the program unworthy of its place, and to every lyric Miss Faas brought discriminating feeling, flexible and resourceful control, and an alliance of technique and temperament such as only the true artist commands.—Philadelphia Ledger.

Songs in French, German and English were given in so vivid and fascinating a style that one realized after a few moments of the singer's work, that real interpretation was beginning to assert its enchantment for this richly endowed artist.—Philadelphia Record.

Leman Features Swinnen's "Chinoiserie"

Among the June records of the Arto-Music Roll Company is Firmin Swinnen's "Chinoiserie," originally published as an organ solo for a Chinese picture shown at the Rivoli Theater, New York. In its orchestral arrangement it is now being played regularly by Leman's Steel Pier Symphony Orchestra, Atlantic City, N. J.



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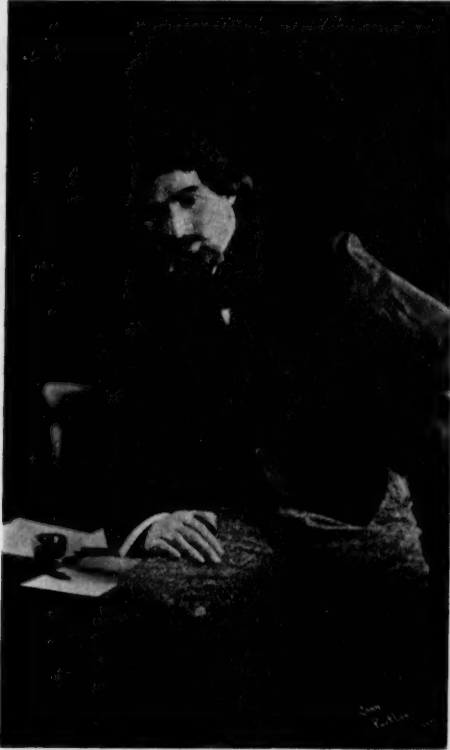
Whose compositions have been performed in France, Germany, Austria, Brazil and the United States.

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Agostini Opens Vocal Studios in New York

After a successful operatic career, both here and abroad, covering a period of twenty-five years, Giuseppe Agostini has opened vocal studios at 1696 Broadway, New York. The tenor made his debut in Italy in 1896, and the favorable reception which was accorded him led to his being engaged to sing at a number of the important theaters, appearing with some of the greatest celebrities. Among the



Cann Photo

GIUSEPPE AGOSTINI,
As Rudolfo in "La Bohème."

Italian cities in which he was particularly well liked were Rome, Naples, Palermo, Florence, Milan, Venice, and Trieste. The role of Rudolfo in "Bohème" was one of those in which Mr. Agostini was especially successful, so much so that he journeyed to Mexico to create that part when "Bohème" had its premiere there. In San Francisco, Cal., too, he was the first to interpret this role. Many other important parts have been created by this tenor, one of them being in Mascagni's "Amico," and that composer had nothing but praise for the excellent work done by Mr. Agostini. His repertory is a very extensive one, including as it does most of the Puccini and Verdi operas, as well as numerous others.

Mr. Agostini's success in opera in San Francisco led to his being re-engaged for four seasons and to having bestowed upon him the appellation of "the only Rudolfo." After appearing in California he toured through the important cities of the United States, ending up in New York in 1898. He sang for four seasons in Brazil, four in the Lyceum at Barcelona, three in Portugal and three in France.

In 1903, while spending several days in New York prior to sailing for Italy, Mr. Agostini was called upon to replace Caruso in two performances at the Metropolitan, as the latter was ill and could not appear. The first night Mr. Agostini was heard in "Bohème" and the second night in the role of the Duke of Mantua in "Rigoletto," winning enthusiastic approval on each occasion. Immediately following these performances Mr. Agostini sailed for Italy, and resumed his career abroad until the year of 1914, when he returned to America and joined the forces of the San Carlo Grand Opera Company. For seven years he has been one of the leading tenors of that organization, and everywhere won high praise on tour from the critics and public alike. Much regret was expressed by Mr. Agostini's admirers on his recent tour with the San Carlo Company when it was learned that he would not be with the organization next season, owing to his intention to devote his time to teaching.

Mme. Newkirk's Singers Win Prize

Lillian Sherwood-Newkirk, the well known voice teacher, will teach at her Norwalk, Conn., studios at 11 Morgan avenue, during the summer, taking only a limited number of pupils. She will begin her course on June 16, closing August 1 when Mme. Newkirk will leave for the Maine woods. Many of her pupils have secured fine positions this season. Grace Munson sang with much success at the final concert of the season held by the St. Ambrose Society of New Haven. Alice Goddard has been reengaged at the Classon Avenue Congregational Church of Brooklyn and Isabelle Slausen has secured the soprano soloist post at the Stamford, Conn., Presbyterian Church.

Mme. Newkirk directs the vocal music at the Hillside School at Norwalk, Conn. In a contest of three part singing by twelve girls from each of five prominent schools of Connecticut, the prize of a silver loving cup was awarded to the Hillside School. Three judges made the award—Dr. Clarence Dickinson, John Doane and Wilfred Klamroth. The selection was "Lift Thine Eyes" from "Elijah."

Praises Mme. Liszniewska's Work

The appearance of Marguerite Melville Liszniewska at a master class demonstration at the recent Ohio Music Teachers' Convention in Dayton, noticed in detail in one of the recent issues of the MUSICAL COURIER, won her a very

distinct success, as attested by the following letter, sent to her by Harry Wilson Proctor, president of the association:

May 15, 1921.

Marguerite Melville Liszniewska, Cincinnati, Ohio.

Dear Madame:

In behalf of the Dayton teachers, I just wanted to thank you again for the valuable contribution you so kindly gave to the Ohio Music Teachers' Convention program. The teachers are still talking about the wonderful inspiration they received from your "Master Class" demonstration. You did it in such a charming, gracious manner and illustrated so clearly what a real teacher should be!

The only regrettable feature was that we could not have had you for a longer period. The change of time here and delays in the program, however, made your part of the program altogether too short, but mighty interesting while it lasted.

It was the real novelty on the program and helped to make the convention one of the best held in thirty years.

The girls whom you used in the demonstration fell in love with you, this proving beyond all doubt that the best of feelings resulted from your Master Class.

Wishing you all the luck in the world, I am

Sincerely yours,

(Signed) HARRY WILSON PROCTOR.

Lhevinne Back from Triumphant Mexican Tour

Josef Lhevinne recently returned to New York after having spent three weeks in Mexico, playing thirteen concerts which are said to have totalled \$31,486.90. The trip was a great experience, the famous pianist will tell you, for the interest in music in Mexico is very much alive and the newspapers give generous space to its news. "For instance," Mr. Lhevinne said, "my entire program was analyzed, and even excerpts of the themes were especially



JOSEF LHEVINNE,
Pianist.

photographed and reproduced. In Mexico City I first gave three concerts, and then one day my manager came to me and said, 'Well, we are going to give three more concerts, so we'll have to have three more programs.' The thermometer was then around eighty, but I got to work and thought out three other sets. By the way, two of these concerts were on Sunday mornings. The Blue Law people ought to start their reforming down there in Mexico. They would have their hands full, though, trying to make a Mexican keep Sunday as they want it kept; or, for that matter, any one who has ever experienced our continental Sundays of freedom and enjoyment and still think they have a pretty good chance of heaven.

"After I gave the last of the second series of three concerts, my manager came to me. I knew what was coming. Sure enough. This time he wanted me to play an orchestral engagement. I pointed to the thermometer, but he said there were prospects the weather would be cooler then, and I could choose a concerto with plenty of rests, if I wanted to. Just the day before, when I played the Brahms-Paganini variations, I felt 104 degrees in the shade, and I knew that I never could feel hotter than I did then.

"This made my seventh appearance in Mexico City alone. In the meantime, I had played two concerts each in Monterey, Vera Cruz and Guadalajara."

Critic Endorses Harriet Van Emden's Art

Harriet Van Emden recently sang at a concert at the Hotel Plaza when her singing was commented upon in the following manner by the Volks Zeitung: "Harriet Van Emden, accompanied by Florence Harvey, gave a group of fine songs and an encore, 'J' ai pleuré en Reue' by Hue. She sang gloriously Hageman's 'At the Well' and the 'Vienna Waltz' by Strauss, and made many a heart vibrate with the remembrance of joyful days departed."

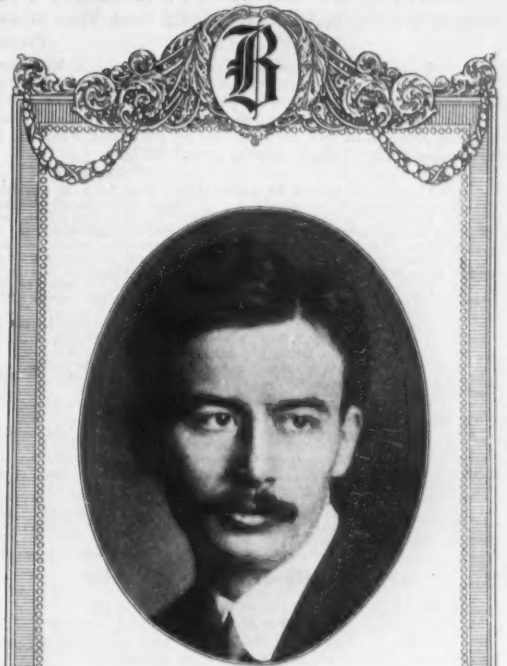
Miss Van Emden leaves this week for Lake Placid where she will spend the summer.

Ferdinand Carri's Pupils Score

At a concert given in the Sixty-first street Methodist Church, New York, on May 26, three of Ferdinand Carri's artist pupils—William Law, Louis Svirino and A. Ashkanaz—scored quite a success with their fine performance of Vieuxtemps' "Ballade et Polonaise," Leonard's "Souvenir de Haydn" and a transcription for two violins by Ferdinand Carri. The playing of the three young artists received recognition, and insistence for encores was the order of the day.

Charles Hackett Aids Soldiers

Charles Hackett, the tenor, gave a concert at New Rochelle, N. Y., on Tuesday evening, May 31, for the benefit of the Disabled Soldiers' Camp in Vermont. The concert realized the large amount of \$3,200. Mr. Hackett donated his services.



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PRIZE OF \$1,000 OFFERED FOR ORCHESTRAL COMPOSITION

Winning Work to Be Played at the 1922 North Shore Music Festival—Four Other Compositions to Be Given Public Performance

The Chicago North Shore Festival Association announces a contest, open to composers of the United States, for a prize of \$1,000, which will be awarded by a board of judges to the best work for orchestra submitted by the contestants, the winning composition to be played at the final concert of the 1922 North Shore Music Festival. One of these five works selected by the judges as being the best, and which will be played at the public rehearsal for the purpose of awarding the prize, also will be produced by Frederick Stock at the regular concerts of the Chicago Symphony Orchestra in Orchestra Hall, Chicago, during season 1922-23.

RULES OF THE CONTEST

1. All contestants shall be either of American birth or naturalized American citizens.
2. Contestants must submit the orchestral score legibly written in ink.
3. Each score must be without the name of the contestant and must bear only a motto. The score must be accompanied by a sealed envelope having inside the name and address of the contestant and the motto on the outside.
4. No work may exceed fifteen minutes' duration in performance.
5. From the total number of works submitted, the five considered best by the judges will be selected for performance at an evening public rehearsal. From these five the winning composition will be selected by the judges.
6. The term "orchestral composition" under the provision of this contest will signify a work for orchestra alone, not a concerto for piano or violin, or a composition for a solo voice, or for voices with orchestra. It is open to the composer, however, to use the piano as a purely orchestral instrument, if he so desires.
7. The composers of the five works that will be selected by the judges for interpretation at the public rehearsal will be notified of the decision of the judges, and they will be required to furnish orchestral parts, legibly written in ink, not later than a month before the date of the public rehearsal.
8. The orchestra parts of the five works selected for performance must comprise, in addition to copies for the wind instruments and percussion (kettledrums, cymbals, etc.) the following number of string parts: 8 first violins, 8 second violins, 5 violas, 5 violoncellos, 5 double basses.
9. The five compositions selected for performance at the public rehearsal will be played without the identity of the composers being made known to the judges or the public.
10. The five compositions selected for performance at the public rehearsal will be directed by the orchestral conductor of the Festival Association.
11. The winning contestant will receive a prize of \$1,000 and his composition will be performed at the final concert of the 1922 festival under the direction of the orchestral conductor of the Festival Association. If in the opinion of the festival orchestral conductor the successful contestant is capable of directing his own work, that contestant may do so if he desires.
12. No work may be submitted that has previously been performed or published.
13. Each contestant shall submit the score of his composition on or before January 1, 1922, and no compositions shall be eligible if submitted after that date. Compositions should be sent by insured parcel post to Carl D. Kinsey, business manager, 624 South Michigan avenue, Chicago, Illinois.

Stojowski Returning to America

Sigismund Stojowski, the composer-pianist, will resume his concert work in America next season under the management of the J. H. Albert Musical Bureau. He will fill a number of symphonic engagements in November, followed by an extensive recital tour.

Stojowski's activities as a pianist were curtailed during the years of the war and in those immediately following them, when he devoted himself to composition. A new symphony is among the achievements of this retirement, and it probably will have its first presentation in America



SIGISMUND STOJOWSKI,

The famous composer-pianist, who will resume his concert work in America next season.

next season. While in New York the last time, besides his tireless efforts as vice-president of Mme. Sembrich's philanthropic organization, Stojowski also lectured at Columbia University and wrote many articles for the Evening Post.

The eminent Polish master has appeared with the New York Philharmonic, the New York Symphony Society, London Philharmonic with Nikisch, and many others. His works for orchestra have been included on the programs of all the principal symphonic organizations.

Stojowski, as a pianist as well as a composer, is greatly in vogue in Europe, where it is expected he will meet with unequalled success this summer. He has been called the "poet of the keyboard" by French critics. In Paris he has given many recitals, has appeared there with orchestra and in ensemble concerts with Georges Enesco, the Roumanian composer-violinist. In England and Scotland he is likewise a universal favorite. He has appeared in those countries in recital and with symphony, besides appearances with the Hess-Schroeder Quartet.

Bispham's Style Apparent in His Pupils

"You've studied with David Bispham. I could detect evidences of his instruction from the way you put your song across the footlights." So said a San Francisco enthusiast recently to Edgar Kiefer, following a performance of "Chu Chin Chow," in which production Kiefer registered a real success this season. That the Bispham individualistic style is greatly in demand is evidenced from the recent activities of a few of his professional pupils.

Ruth Lloyd Kinney has been engaged for a summer tour with Sousa's Band. Ada Tyrone is completing her most successful season, which included four appearances with the New York Symphony in "A Midsummer Night's Dream," a concert tour to Halifax, N. S., and numerous festival engagements. Sara Stein has appeared this spring

\$50 For Organ Composition

DePauw University School of Music, Greencastle, Indiana, of which R. G. McCutchan is Dean, offers a prize of fifty dollars (\$50.00) for the best composition for organ, in accordance with the conditions below:

1. Composition should be short, the length of from three to five printed pages. Though short, the pieces need not be simple or easy. The aim of the competition is to stimulate interest in short organ compositions of real merit.
2. Only unpublished compositions may be submitted. The manuscripts must be signed with a nom de plume, and a sealed envelope containing the name, address, and a short biographical sketch of the composer must be enclosed with the MS. Postage for return of MS must be sent.
3. Compositions may be sent at any time, but none will be considered if received later than January 1, 1922. Award of the prize will be made as soon thereafter as possible.
4. The prize-winning composition will remain the property of the composer.
5. The competition is open to American-born composers only.
6. Mail compositions to

Van Denman Thompson, Professor of Organ
DePauw University, Greencastle, Indiana

in two Philadelphia and one Atlantic City recitals. Arthur Seymour is completing a tour under the auspices of the American Legion in Pennsylvania, and Errol K. Peters won success in a recital at Lebanon Valley College early in May. Virginia Gill was engaged for an appearance with the Philadelphia Operatic Society following her April recital there. Mary Langley Rachow was booked to appear in Toronto and Detroit. She will go to Chicago for summer work with Mr. Bispham at the American Conservatory of Music.

Atlantic City to Have Summer Course

One of the finest concert programs that have been heard for some time at Atlantic City, N. J., was that presented by the J. W. F. Leman Orchestra on the Steel Pier on Memorial Day. The crowd was so large that many of the visitors listened to the program from the promenade deck. There were two soloists, Hazel Bachschmidt and Enrico Aresoni, both of whom were encored twice. The orchestra, under the efficient leadership of Mr. Leman, was at its best in the Beethoven C minor symphony, "The Marriage of Figaro" overture, Bizet's suite of five characteristic tone poems from "Carmen" and the second Hungarian rhapsody.

Owing to the many inquiries which Mr. Leman has received regarding a summer course at Atlantic City, he has decided to supervise the instruction of a limited number of pupils. Many of the solo artists and also members of the orchestra at that famous resort are products of the Leman studios in Philadelphia.

Destinn to Make Transcontinental Tour

Emmy Destinn will begin her 1921-22 season with a recital at Carnegie Hall on Friday evening, October 18, which will be followed by a transcontinental tour. The New York Musical Bureau, which has mapped out this tour, announces that it will cover this country and Canada.

During the month of November, Mme. Destinn will appear in the states of New York, Michigan, Illinois, Nebraska and Colorado, singing at the University of Illinois on November 11, and in Denver, Colo., on November 24. The entire month of December and up to January 15, will be spent on the Pacific Coast, where the singer will appear in Portland, Ore., on December 7, in San Francisco, Cal., on December 11 and in Los Angeles on December 13. Two

weeks will be passed in the state of Texas after which she will return East by the Southern route. Many inquiries are being received by Mme. Destinn's managers for the Spring festivals, and indications point to an extremely busy season. This is practically the first season that Mme. Destinn has devoted entirely to concert work.

Esther Dale Active

Esther Dale, a young soprano, who has just closed an active season during which she gave fourteen song recitals, recently appeared as soloist with the Boston Symphony Orchestra and ended her series of successful



ESTHER DALE,
Soprano.

recitals with an additional one in Boston at Jordan Hall and in New York at Aeolian Hall. She is the possessor of a delightful soprano voice, brilliant in color and sympathetic in quality. She sings at all times with much intelligence, and her interpretations are always commendable. She received many favorable criticisms from the press wherever she appeared, and her personality and fine work won for her the highest praise from the public.

Miss Dale will rest during the summer, continuing her work in the fall, when she will fill many engagements.

Lhevinne-Bispham Master Classes in Chicago

From present indications, the Master Classes conducted by Josef Lhevinne and David Bispham at the American Conservatory in Chicago this coming summer, will prove a splendid success, the attendance exceeding that of last season.

A big feature will be the repertory classes which will consist of eight playing or singing members each—master classes in fact, as only professionals and artist-students will take part. The best in classic and modern piano and vocal literature will be presented subject to the keen analysis and criticism by artists of international fame. Not only will the students hear the comments, but they will also enjoy the unusual privilege of hearing the performance of many important works by these masters.

Besides the regular playing members, there will be auditor members. Teachers and students whose arduous duties during the past season have made it impossible for them to prepare a repertory, will have this unusual opportunity to profit as listeners in these classes. Last season, these classes included a large number of persons prominent in musical work in all sections of the United States.

Maude Tucker Doolittle in Oberlin

A program of piano music by Maude Tucker Doolittle on May 9, given at the Faculty Club, Oberlin, Ohio, attracted a large contingent of club members and friends. Mrs. Doolittle, who for many years was a member of the faculty of the Oberlin Conservatory of Music, was enthusiastically received by her former colleagues, who praised the work she is doing at the present time. The modern compositions, of which she played a number, were particularly enjoyed and appreciated. It was remarked by many that her message was direct and appealing as well as interesting. Her program was made up of "Sarabande"; ballade in G minor, Brahms; "Orientale," Amani; "Seguidilla," Albeniz; two mazurkas and six etudes by Chopin; four Debussy numbers; prelude in A minor, "The Heather," "Minstrels" and "Night in Granada," as well as Liapounoff's "Carillon."

Tacoma's American Legion Wanted

May Peterson

The American Legion of Tacoma, Wash., recently wired May Peterson that she had been unanimously elected as the singer that the members wanted to have sing there in August, and the Legion wanted to know what available date it could have. Owing to the fact that Miss Peterson will be in Europe at the time, she was obliged to refuse the honor.

Zeislars Off for Europe

Mr. and Mrs. Sigmund Zeisler (Fannie Bloomfield Zeisler) will sail for Europe on the Holland-American steamship, New Amsterdam, on June 4, returning to Chicago about October 1. Their two sons will sail three weeks later.

SUMMER DIRECTORY OF MUSICIANS

B	
Bready, Mrs. George Lee.....	East Hampton, L. I.
Brooks-Oetteking, Hanna.....	Waldheim, Saxony, Germany
C	
Campbell, James, Jr.....	Severance, Kan.
Cole, Rossetter G.....	Thetford, Vt.
D	
De Sales, Regina.....	Rye, N. Y.
Dickinson, Clarence.....	Cornwall-on-Hudson, N. Y.
E	
Evans, C. B.....	Chicago, Ill.
G	
Gunn, Alexander.....	North Ferrisburg, Vt.
H	
Hamlin, George.....	Lake Placid, N. Y.
Hempel, Frieda.....	Europe
Hill, Jessie Fenner.....	Averill Park, N. Y.
J	
Jacobi, Frederick.....	Amagansett, L. I.
Joyce, Elmer S.....	Westerly, R. I.
K	
Kemper, Ruth.....	Mountain Lake, Ind.
Koerner, Arthur.....	St. Paul, Minn.
N	
Niessen-Stone, Matja.....	London, England
P	
Perrenot, Carol.....	Good Ground, L. I.
Putnam, Eugen.....	Greenville, S. C.
R	
Radamsky, Serge.....	Merriwold Park, N. Y.
Robinson-Duff, Mrs.....	Paris, France
Rosen, Max.....	Europe
S	
Schoen-Rene, Anna.....	Berlin, Germany
Seagle, Oscar.....	Schroon Lake, N. Y.
Seidel, Toscha.....	London, England
Stoebor, Emmeran.....	Pittsfield, Mass.
Sweet, Reginald L.....	Seabright, N. J.
T	
Thomas, John.....	Colorado Springs, Colo.
W	
Wild, Harrison M.....	Sayner, Wis.
Wilkinson, Winston.....	Brielle, N. J.
Z	
Zanelli, Renato.....	Patchogue, L. I.

Institute of Musical Art Commencement

The commencement exercises of the Institute of Musical Art of the City of New York, Frank Damrosch, director, were held at Aeolian Hall, New York, on May 31. A concert of excellence preceded the presentation of diplomas, as well as an address by Harold Bauer. The concert program was made up of the "Tannhäuser" overture, Wagner; concerto for piano in B flat minor, Tchaikowsky; "Havaneise," Saint-Saëns; aria, "Sweet Bird," Handel; fantasy overture, "In the Spirit of Youth," Karl Krauter; three songs by Theodora Theobald; "Hungarian Fantasy," Liszt, and overture to "Mignon," Thomas. With the exception of the overture by Karl Krauter, which was conducted by the composer, the orchestral numbers as well as the concerted solos were conducted by Frank Damrosch, who infused warmth and spirit into the work of his splendid orchestra.

Bianca Del Vecchio, a young, exceptionally talented and well developed pianist, created a profound impression by the excellence of her performance of the first movement of Tchaikowsky's B flat minor concerto. Aside from her highly finished work as concert pianist, Miss Del Vecchio was the winner of two prizes, the first, the silver medal of the Institute of Musical Art, and the second, the M. Loeb prize of \$1,000 in cash.

Karl Krauter appeared in the triple capacity of violin soloist, composer and conductor. His overture is a well written work. It opens with a spirited movement, which is followed by a melody carried by the oboe and woodwinds, somewhat suggestive of "The Old Folks at Home." Then comes another vigorous theme in which the brass plays an important part; another plaintive phrase follows, which ends in a brilliant finale. Lillian Gustafson sang an aria by Handel, in which she had the assistance of the orchestra, sympathetically conducted by Mr. Damrosch.

A group of three fascinating songs by Theodora Theobald were charmingly rendered by Nora Fauchald, with Carroll Hollister at the piano. Ida Deck gave a brilliant performance of Liszt's "Hungarian Fantasy," in which the orchestra gave valuable assistance. Following this, Harold Bauer made an address to the graduates in which he pointed out some rules to be followed, and wished them success. Mr. Bauer emphasized the necessity of working for an ideal despite possible sufferings, disappointments and struggles. He deplored the fact that he never had the distinction of receiving a diploma from any institution. He advised the graduates to employ curiosity, which he considers is the most powerful incentive for study, and closed by saying, "Always do your best!"

Dr. Frank Damrosch then made a short address, after which he distributed the diplomas and prizes. In addition to the prizes won by Miss Del Vecchio, the others who were similarly honored were Margaret Hamilton, Faculty Scholarship for highest percentage in all studies. The I. N. Seligman composition prize, which was offered originally to one, was distributed in three prizes—\$300, \$200 and \$100—the winners being Lois Wilson (first prize), Gladie May (second prize) and Theodora Theobald (third prize). The recipients of diplomas were: Department of piano—Anna Abramowitz, Elna Margareta Anderson, Emily Charlotte

Boeckell, David Buttolph, Theodore Carmen, Grace A. Cowling, Frances Lucile Davis, Helen Agnes Ewing, Wilhelmina Beatrice Haines, Margaret Fownes Hamilton, Lois Croff Haupt, Violet Muriel Haworth, Gunhilde A. L. Jette, Alton Vernal Jones, Miriam Kestenblatt, Charles James King, Beatrice Cameron Klein, Leonore Ellen Krauter, Esther Geraldine Kronick, Andrades Sylvia Lindsay, Agnes McDonough, Stella Mintz, Ruth Pennington, Laura E. Platt, Mary Louise Pott, Lucile Elizabeth Reding, Sibyl Rochmes, Rachel Rosenblatt, Sonoma Carolyn Talley, Hazel Dewey Thomas, Nettie Laura Tillett, Harry William Watts, Marjorie Wiggins, Joseph William Wynne, Edward Young, Adelaide Zeigler, Ethel Marie Zweig; organ—Helen Parker Ford, Dorothy Louise Fulmer, Violet Muriel Haworth; violin—Renée Belkowsky, Louis Rocco Ferraro, Lillian Fuchs, Gunhilde A. L. Jette, Valborg Leland, Philip Morrell, Sylvia Weinstein, Paula Josefina Wiking; cello—Alix Louise Einert, Otonita Frieda Urchs, Arthur Zack; singing—Adelaide Childs, Sister Mary David, O. S. D., Lillian Isabella Gustafson, George Fleming Hous-ton, Helen Katherine Kuck, Anne Mary Shepard; public school music—Mary Martha Davenport, Agnes Elizabeth Dooley, Dorah Josephine Dooley, Helen Mary Harrington, Margarette Houston, Sarah Gladys Leech, Julia B. Vibbert Linn, Margaret Louise Newman, Charlotte Bothwell Southworth, Avis Christine Trumbo, Max Weinstein; military band—William Francis Baker, Harry William Bradley, Arthur Sydney Haynes, Emil Podhora, Frederick Sierveld, Richard Walter Treichel.

These were the post graduates for 1921 (artists' course): piano—Ida Miner Deck, Gladys Mayo, Bianca Del Vecchio; violin—Karl Herman Krauter; (teachers' course): piano—Dorothy Cecilia Bedford, Ida Miner Deck, David Dushkin, Ruth Mae Edwards, Pauline Anna Gisselman, Frances Mann Smith; violin—Julius Barushkin, Norma Elizabeth Hopkins, William Joseph Lang, Nathan S. Novick, Lois May Wilson; recipients of certificates in the composition course: Edward Anthony Cane and Karl Herman Krauter; in the analytic theory course, Nobu Yoshida.

Sinigalliano Pupils Heard

A. Sinigalliano, violin pedagogue, presented a number of his pupils in recital at Sayre Hall, Newark, N. J., on Saturday evening, May 21. The participants were Caspar Calcagno, Joseph Rogero, Sidney Kaufman, Benjamin Powell, Anthony Trimarco, Michiel Checchia, Lillian Goldinger, George Frost, Andrew Nastasi, Mary Friedman, Saul Danowitz, Fred Flammer and Helen Sinigalliano. The program, a very interesting one, contained compositions by Godard, Bohm, Mylnarski, D'Ambrosio, Rimsky-Korsakoff-Kreisler, Drdla, Alard, Beethoven, Cui, Kreisler, Vieuxtemps, Chaminade-Kreisler, Seidel, De Beriot, Kreisler, Schubert-Auer, Sinigalliano, Mendelssohn and Saint Saëns. The participants revealed thorough training in technic, tone and intonation, their work reflecting much credit upon Mr. Sinigalliano.

Father Finn to Conduct Summer Course

Father Finn will conduct a summer course from July 5 to 30 at the Paulist Choir School in New York. The curriculum includes the training of the boy's voice; the making of the counter-tenor voice, and the treatment of the boy's voice during the period of change; balance of parts; en-

NEW YORK CHAMBER MUSIC SOCIETY, INC.

New York, May 27, 1921.
Editor of the Musical Courier,
437 Fifth Avenue,
New York City.

Dear Sir:
Referring to your article in the current issue, relative to the New York Chamber of Music Society, please be advised that this is misleading, and unless promptly corrected, will cause serious financial damage to this organization in its future bookings.

The facts are that certain artists formerly employed by this Society, have founded their own organization, which is in no way connected with, nor does it succeed this organization, which was founded by Carolyn Beebe.

Kindly give this article equal prominence with the article referred to, and oblige,

Yours very truly,
NEW YORK CHAMBER MUSIC SOCIETY, INC.
E. P. Holden, Jr.,
Treasurer
70 West 22nd Street.

EPH. JR:AH

semble treatment and conducting; general principles of interpretation of choral, and particularly a capella music; Gregorian chant; polyphonic music of the sixteenth century; modern liturgical music and hymnody, and organ registration as related to choral ensemble. All of the classes will be conducted by Father Finn personally each morning from 9 a. m. to 1 p. m., with the exception of Saturdays and Sundays.

Mr. and Mrs. MacArthur Entertain

On Friday evening, May 27, Mr. and Mrs. John R. MacArthur entertained a number of musical friends in their lovely New York home, the guest of honor being Paolo Gallico, the composer. As readers of the MUSICAL COURIER know, Mr. Gallico won the \$5,000 prize offered by the National Federation of Music Clubs for the best musical setting of "The Apocalypse," an oratorio written by Mrs. MacArthur. As the work is being given its first public hearing at the biennial in the Tri-Cities this week, much interest centered about it. During the evening certain important parts of "The Apocalypse" were played by the composer and sung by some of the soloists who are rendering it, among them Kathryn Meisle, contralto, and Frederick W. Gunster, tenor. Both of the singers scored emphatic successes with their listeners. Miss Meisle possesses a voice of unusually fine quality, rich and of much appeal, which she used with excellent effect. Mr. Gunster's principal solo was given with telling effect and revealed the splendid tenor voice that is his to great advantage.

Following the music, Emma Hinkle, vice-president of the National Federation of Music Clubs, made a charming address in which she told the circumstances surrounding the writing of "The Apocalypse" by Mrs. MacArthur and the winning of the \$5,000 prize by Mr. Gallico after a competition in which many of our well known composers took part. Refreshments and dancing followed.

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CHICAGO COMMENCEMENTS BEGIN

Bush Conservatory Starts the Ball Rolling—Rachel Kinsolving Announces Some of Next Season's Attractions—Public Contests of the American Conservatory—Hans Levy Wins Success as Composer—Jeannette Durno Fully Recovered—College and Studio Notes

Chicago, Ill., June 4, 1921.—As in everything else, the Bush Conservatory is always in the lead in presenting its commencement concerts. Beginning Monday evening, May 23, with the dancing department program, the concerts were extended throughout the week, and thereby giving more than just a chosen few the opportunity to display their accomplishments. For this alone the Bush Conservatory and its alert president, Kenneth M. Bradley, cannot be too highly congratulated, as it not only affords a better idea of what is achieved at that most progressive North Side institution, but also is a step in the right direction toward aiding the students along the right road. As is well known, the Bush Conservatory adheres to highest ideals and in this respect has established a high standard for itself among the best music schools of the country. Under President Bradley's efficient direction, Bush Conservatory has steadily advanced, and this growth has demanded the larger and more palatial quarters now occupied by the Institution on North Dearborn street. A pedagogical of no mean ability and a musical educator and authority than whom there is no better, Kenneth M. Bradley, who has directed the Bush Conservatory since its foundation, has succeeded in making the school an ideal American school of music second to none, and to him and his worthy associate, Edgar A. Nelson, is accredited the bigger part of its success. Yearly, President Bradley has surrounded himself with a faculty made up of some of the best known artists and teachers in the land, and yearly the Bush Conservatory turns out pupils that are a great credit to their teachers and the school, and who continue to do things in the musical world.

This year's programs were unusually interesting and especially well presented. Some excellent talent was introduced and the success attained by each participant proved a great credit to the Bush Conservatory and the individual teachers. Variety was given to the first musical program on Tuesday evening, May 24, by the singing of the Bush Conservatory Women's Chorus. The balance of this program was offered by Dwight Truckess, Gladys Binney, Reby Dawe, Mrs. Harry T. Carlson, Zella Eversman, Mar-

guerite Freyermuth, Albert Williams, Fannie Bess Morton, Zetta Weinke, Hahle Mitchell, Helen Smith and Alan Irwin. Wednesday afternoon a junior program was presented by Lillie House, Rachel Stickelman, Eleanor Weaver, Ruth Mover, Cornelia Lindeman, Robert Sanders, Maybert Hall, Edith Frost and Celia Thomas. A most pretentious program was given Wednesday evening by Ruth Reid, Reby Dawe, Elsa Paulson, Gertrude Elliot, Isadore Witte, Katherine Schilling and Kathleen Hagerty, pianists; Jessemin Page, Ferdinand Eversman, Florence Gazaway, Milton Westerberg, Maisie Shafer, Frances Payton, Merritt Kelley and Helen McCaffrey, vocalists, and Annette Barrett and Marion Laffey, violinists. Piano and vocal numbers made up the Thursday afternoon program, in which the following participated: Pauline Cunningham, Frances Fenn, Beattie Hinton, Jessemin Page, Alpha Turnquist and John McHaffey, pianists, and Lucille Mann, Fannie Unger and Caroline Gardella, vocalists.

Some exceptionally good work was sent forth at Thursday evening's concert by Adolf Ruzika, who presented Chopin's C sharp minor concerto; Ethel G. Gerbutt, who rendered Ross' "Dawn in the Desert"; Adeline Foss, who played Moszkowski's concert etude, "Les Ondes"; Helen V. Bridgman, who sang the aria "O Don Fatale," by Verdi; Lorentz Hansen, whose offering was the Vieuxtemps "Ballade and Polonaise"; John C. Minnema, who was heard in Handel's "Honor and Arms"; Leola Aikman, who interpreted the "Caro Nome" aria from "Rigoletto"; Robert Mokrejs, who presented Chopin's F minor fantasia; Mrs. L. M. Warfield, in "One Fine Day," from Puccini's "Butterfly"; Marion Levin, in Bruch's G minor concerto; Clay Hart, in the "Flower Song" from "Carmen," and Sanford Schlusel, who brought the program to a brilliant close with his playing of the Chopin "Andante, Spianato and Polonaise." The two latter artists have often been heard by this writer, and the marked strides made in their art is noticeable on each new hearing. Both are doing things in the professional field with much success.

Friday evening's concert was one of the best commencement concerts ever heard and stood out as one of the best ever presented at this splendid institution. Bertha Hagen gave a good account of herself in the Bach-Liszt G minor fantasia and fugue. Glenn Drake, tenor, was heard to fine advantage in the recitative and aria, "Deeper and Deeper Still," and "Waft Her to the Skies," by Handel. Lorine Chamberlin's fleet fingers made Sapellnikoff's "Dance of the Elfs" most enjoyable. Rhea Dorothy Lynch displayed good understanding and a nice tone in the Lalo "Spanish Symphony." Maude Bouslough revealed good talent in the "Air of Lia," from Debussy's "L'Enfant Prodigue." Paul Atwood sang well the prologue from "Pagliacci." Harold M. Triggs shone in the double capacity of composer and pianist in his own F minor concerto, in which he had the able assistance of his excellent teacher, Mme. Julie Rive-King, at the second piano. Elizabeth Fisher offered the Proch "Theme and Variations"; Ebba Fredericksen, the Saint-Saens' rondo capriccioso; Florence Petersen, the aria, "Si chiamano Mimi," and the program closed with the playing of the Chopin A flat polonaise by Fyrne Bogle. These last mentioned were not heard.

RACHEL BUSEY KINSOLVING'S ACTIVITIES.

Rachel Bussey Kinsolving is the first Chicago manager to announce a partial list of the artists who will appear under her management this coming season. At her exclusive yet popular Morning Musicales at the Blackstone Hotel, the following artists will appear: Lydia Lipkowska, in costume recital; Erno Dohnanyi, Julia Claussen, Claire Dux, Ferenc Vecsey, Emilio de Gogorza, Bronislaw Huberman. At the Blackstone Theater she will, as in past seasons, present the Flonzaley Quartet (three appearances) and the London String Quartet (for two appearances). At the Blackstone Theater, also under her management, Nelson Illingworth will make his debut in Chicago, which, judging from present indications, will undoubtedly create quite a sensation. At Orchestra Hall Miss Kinsolving will present in October, Ted Shawn, and Tony Sarg's Marionettes at

the Playhouse. This list is already formidable, but nothing near the complete list of talent that will appear this coming season in Chicago under her management. Among the artists who have already secured her services for their Chicago debut, may be mentioned Lucille M. Wynekoop and Mischa Violin.

Incidentally, it might be of interest to state here that the best halls for giving recitals in Chicago are: Auditorium Theater, capacity 3,747; Blackstone Theater, 1,200; Orchestra Hall, 2,556; Cohan's Grand, 1,379; Playhouse, 630. Other theaters or halls that are recommended by this office of the MUSICAL COURIER are Ziegfeld Theater and Medinah Temple. There was a hall in Chicago popular last season, but then it was under the management of F. Wight Neumann.

LYNN FONTANNE IN CHICAGO.

Lynn Fontanne, star in "Dulcy," is staying in Chicago this summer for the sole purpose of studying voice with Aurelia Arimondi. Miss Fontanne, although the possessor of a beautiful voice, has no desire to go into grand opera nor even into comic opera, but she is desirous whenever the opportunity presents itself in one of the plays in which she will appear, to have the author interpolate a song, thus adding to her ability as an actress another talent—that of a singer. Miss Fontanne is enthusiastic over the progress she has made with Mme. Arimondi, whom she not only loves as a teacher, but also as a woman.

WALTER VON WINCKLER SINGS.

At the benefit concert given on Sunday afternoon, May 29, at the Colonial Theater, among other participants Walter Von Winckler, appeared, and was introduced as a member of the Chicago Opera Association. It would be interesting, if nothing else, to know when and where Mr. Von Winckler appeared with the Chicago Opera Association and what roles were entrusted to him. As far as the programs indicate, Mr. Von Winckler never sang a role with the Chicago Opera Association. If such be true, then how was it that he was presented as a member of the Chicago Opera Association? It is high time to expose people who use the names of organizations with which they have never appeared, as labelling themselves falsely makes a wrong impression in the minds of the public, not only as to the merit of an artist, but also as to the standard of the enterprise.

ARTIST PUPILS OF LEVY IN RECITAL.

Remarkable indeed is the talent heard under the auspices of the American Conservatory of Music, this season. This thought was brought again to memory when listening to a recital of artist-pupils of Heniot Levy at Kimball Hall, last Saturday morning, June 4. To single out one of the pianists would be an injustice to the others, as every one well deserves praise. Mr. Levy has achieved big things, not only as pianist-composer, but also as instructor, as under his efficient teaching have come forth pianists who have already made their mark in the pianistic world. Of those heard on this occasion more than one will follow the footsteps of those professional artists who have entered on their career fully prepared to confront the public and the critics—the highest tribute that may be paid to a teacher. Solely as a matter of record, the names of the artist pupils and the program they played are here appended: Janice Clarkson, played Chopin's A flat ballade; Isabelle Cuny, Godowsky's "Alt Wein" and "Whitecaps," and Brahms' G minor rhapsody; Alma Fehner played Rachmaninoff's G minor prelude and Chopin's ballade, No. 2; Mischa Kottler played Bach-Tausig's toccata and fugue; Florence Anderson gave Beethoven's E flat concerto, first movement; Etta Blonstein played Rubinstein's D minor concerto (second and third movements), and Richard Hire offered Liszt's E flat concerto. Orchestral parts were played on the second piano by Mr. Levy.

SAMMIS-MACDERMID STUDIO NOTES.

Grace Holverschied, soprano, gave a recital last week in Governor Small's residence in Springfield (Ill.). Paul Mallory, tenor, has been engaged by over twenty Chicago women's clubs for the coming season. The MacDermid Mastersingers are in Hammond (Ind.) this week and are re-engaged for a third week at the Roosevelt Theater. Florence Lucas, contralto, is engaged for a summer tour as a principal in the "Pirates of Penzance." Nola Young, contralto, gave the weekly studio recital June 2 and Charlotte Young, soprano, will sing the program June 9.

MARIE ZENDT STILL BUSY.

Engagements have been numerous this season for Marie Zendt, the popular Chicago soprano, and although late in the season, she is still filling them. She was soloist at the Edison Orchestra Fete at the Drake Hotel, June 1. June 2 she sang at a concert at the Swedish Lutheran Church, and June 9 will be her last engagement, singing for the Illinois Bankers' Festival at the Morrison Hotel. Mrs. Zendt then goes to her summer home in Wilmette (Ill.) where she will combine recreation with studying some important roles for the fall, and preparing the program for a Chicago recital, November 20.

DOINGS OF ARIMONDI PUPILS.

Muriel McCormick, pupil of Mme. Vittorio Arimondi, Fine Arts Building, will return to Chicago, June 15, after

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Herbert Miller, Edgar A. Branham, Richard Casovsky
Mae Graves Atkins, Rowland Leach, Clarence Nixon
Helen Fouts Cahoon, Moses Boguslawski, Robert Yale Smith
Ethel L. Marley, Grace Walter, Florence Hodge
Ralph Lee, Eva Shapiro, Ruth Bradley

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a short trip abroad, to resume her vocal studies with Mme. Arimondi. Jane McConnell, contralto, sang at the Decatur Spring Festival, Decatur (Ill.), recently when the "Messiah" was presented.

MME. LEBRUN REMOVES STUDIO.

Mme. Antoinette LeBrun, voice and opera coach, has removed her studio to the Steinway Building Suite, 1012, where she is receiving her numerous pupils.

PUBLIC CONTESTS OF THE AMERICAN CONSERVATORY.

The public contests of the American Conservatory occupied the attention of the students, their friends and the musical public in general for several weeks, being attended by large audiences. As was to be expected, the performances were of unusual excellence, also demonstrating the fact that the Conservatory possesses an abundance of high talented students.

Those chosen as soloists for the coming commencement concert are as follows: pianists: Florence Anderson, Bertha Rupprecht, Berenice McChesney; vocalists: George Smith, Irma Moschel, Mary Lenander, Adelina de Lent; violinists: Henry Sopkin, Ruth Wingers.

As announced before, the Conservatory will give a concert with orchestra at Orchestra Hall next February. The performers chosen for that occasion are the following: pianists—Richard Hire, Etta Blonstein, Mary Hughes Call; vocalists—Eugene Christy, Mildred Anderson; violinist—Marvin Sakanovsky. The adjudicators were: Frederick Fredericksen, Richard Czerwonky, Edward Freund, Thorvald Esbjorn and Maurice Goldblatt.

Those being awarded gold medals were in the graduating classes: piano—(free scholarship) Frederick Schauwecker; (gold medals) Richard Hire, Iona Burrows, Helen Rauh. Voice—(free scholarship) George Smith; (gold medals) Irma Moschel, Mary Lenander. Violin—(free scholarship) Ruth Winger; (gold medals) Henry Sopkin, Marvin Sakanovsky. Composition—Stella Roberts and Esther Huxhold. Teacher's Certificate Classes: piano—(free scholarship) Esther Müller; (gold medals) Miriam Barber, Mildred Warner, Rosalie Klinka. Voice—(gold medals) Ernest Evans, Florence Nichols, Ethel Hoem, Hilda Bremer. Violin—Leo Braverman. Organ—Luella Moore, Joseph Taylor.

The annual commencement concert and exercises of the American Conservatory will take place at the Auditorium, Tuesday evening, June 21. The soloists will be accompanied by a large orchestra selected from the Chicago Symphony Orchestra under the direction of Adolf Weidig.

HANS LEVY A COMPOSER.

Following the footsteps of his distinguished father, Hans Levy has composed a sonata for piano and violin in one movement. This was played at the second program of new compositions, written by members of Adolf Weidig's class at the American Conservatory, on Saturday afternoon, June 4, at Kimball Hall. Hans Levy has a bright future in store for him and should prove a valuable addition among young composers.

Other composers whose works were inscribed on the program were: Marion Lychenheim, whose "String Quartet Suite" was performed by Ebba Sundstrom, Marion Levin, Stella Roberts and Anne Slack; Katherine Gorin, who played her own "Reverie" and "Rhapsodie;" Edith Lobdell Reed, who with the assistance of Mrs. Louise Winter, rendered her own "Songs to Verses" from the "Pitter Patter" book; Marion Roberts, who played her own "Variations and Double Fugue;" Hamilton Forrest,

who composed the words and music of "At Dawn," "Lament" and "Harlequin's Serenade," and heard his compositions performed by Weldon Whitlock and Lloyd Brown. Then came the Levy output, above referred to, after which Stella Roberts, with the assistance of George Smith and Marion Roberts, presented four of her songs—"A Prayer," "Beatitude," "One Life" and "The Gainer;" Aletta Tenold played three of her compositions—"The Wooden Cradle," "Mosquitos" and "Dance;" Mrs. Winter also sang four songs from the pen of Pauline Gartin Funk, who assisted her, the songs being "Baby Blue," "What's the Matter, Little Maid?" "Sumpthin's Stirrin'" and "Questions;" Mae Doelling played her own "Two Piano Studies;" Luella Sweet's "Trio Andante and Presto" was performed by the composer, assisted by Miss Roberts and Mrs. Elizabeth Olk-Roehlke, and the program came to a happy conclusion with a fantasia for two pianos by Helen Sears, who had the distinct honor of having her composition performed by Miss Doelling and Cleveland Bohnet. All the selections reflected credit, not only on the young composers, performers and teachers, but also on the schools where they have been so well taught.

HANNA BUTLER'S STUDIO HAPPENINGS.

Last Sunday afternoon, May 29, in Hickox' Hall, Fine Arts Building, Hanna Butler presented some of her pupils in a song recital. Those who participated were: Misses Rhodus, Bremner, Sims, Ryan, Westerschulte, Barry, Cocran, Kesler, Katherine Ryan and Cade; Messrs. Adams, Donnelly, Brown and Wentworth, and Mrs. McGrath and Mrs. Nyquist. Each participant showed the result of efficacious training, reflecting great credit on their able mentor. After the recital a reception followed with refreshments, in the studios of Mrs. Butler in the Fine Arts Building.

Margaret Cade, a young and promising coloratura soprano from the studio of Hanna Butler, sang before the Literary Circle of the Women's Society of the Emanuel Baptist Church recently, scoring heavily in the "Bell song" from Delibes' "Lakme."

Harold Hammond, baritone, and Mrs. Butler, gave a French program in Berwyn on Saturday, June 4. The same artists appeared before Les Soirees Francaises at Barnum Hall, recently, Mrs. Butler singing on that occasion Gounod's "Serenade" and Weckerlin's "Conseils a Nina." Mr. Hammond and Mrs. Butler sang the duet from Massenet's "Thais."

JEANNETTE DURNO FULLY RECOVERED.

The many friends of Jeannette Durno will be glad to know that this popular pianist has fully recovered from a severe illness which lasted for nearly four months. Miss Durno will teach all summer at her studio, 4140 Lake Park Avenue.

M. WITMARK SONGS POPULAR.

J. Lynn Griffin, tenor, and E. R. Robinson, baritone, are scoring distinct success with Arthur Penn's "Sunrise and You" and Vanderpool's "The Heart Call" as a member of De Recat's "Smiles of 1921" at Riverview Park. Charles Marshall, tenor of the Chicago Opera Association, is including Frederick Vanderpool's "Ye' Moanin' Mountains" on his program during his extensive tour this summer. Mr. Marshall will also use the above number in Davenport (Ia.) at the biennial convention of the National Federation of Music Clubs, June 10. In a program given at the Mt. Olivet Baptist Church, May 17, Edouard DuFresne

sang Granville English's "Calling To You" with much success.

AN ACTIVE STULTS PUPIL.

Walter Allen Stults, baritone and vocal instructor at Northwestern University School of Music, announces that his pupil, Opal Kennedy, soprano, a member of this year's graduating class, has been engaged as director of the vocal department of Cottey College, Nevada (Mo.)

ARTHUR KRAFT PRAISES HIS TEACHER, ARTHUR BURTON.

A grateful artist is Arthur Kraft, the popular American tenor, who speaks in highest terms of his prominent teacher, Arthur Burton, who, in Mr. Kraft's opinion is "a wonder," and he advises any who have difficulty in tone production or tone placement to see Mr. Burton as he has been so successful along these lines. Mr. Kraft says: "Mr. Burton has a wonderful gift for interpretation, and it seems a pity that with his glorious voice he does not want to give more of it to public work, but with every hour of the day taken and his love to help others, he is content." A just tribute!

CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College School of Expression and Dramatic Art gave, under the direction of Walton Pyre, the three-act farce-comedy, "Putting It Over on Father," in Ziegfeld Theater, Saturday morning. The students who appeared in the production were Lorene Crank, Harriet Stuart, C. K. Schaefer, Arthur Pires, Samuel Castle, Alexander Virvies, Vernon Cunard, Mabel Rolde and Angelo Martino.

Anna Vognar, student of Maurice Aronson, has recently appeared with great success with the Riverside (Cal.) Symphony Orchestra. Miss Vognar also appeared last Tuesday with the Tuesday Musical Club, of Pasadena, Cal.

Anne Leonard, student of Mrs. Herdieu, gave a recital in the Chicago Musical College Recital Hall Thursday evening. She was assisted by Anah Webb, student of Leon Sametini.

Rose Chircus, student of the piano department, appeared with success last week at Aurora.

The final competitions in the various departments of the Chicago Musical College will open June 8 in Ziegfeld Theater with the contest for students in the post-graduation, graduation and senior diploma classes of the School of Expression and Dramatic Art. This will begin at ten o'clock. On Thursday, June 9, the violin competition will be held; on Friday, June 10, the vocal competition will take place, and on Saturday, June 11, the piano competitions. In each class the prizes will be, respectively, scholarships of the value of \$300, \$100 and \$50.

JEANNETTE COX.

Winifred Byrd to Summer at Sea Girt

Winifred Byrd, the pianist, has taken a cottage at Sea Girt, N. J., for the summer months, where she will devote her time to preparing programs for her Pacific Coast tour which she will commence in the Northwest in November, playing engagements en route and on returning East. As soon as the news that Winifred Byrd had rented a cottage in Sea Girt became known, she was immediately approached by members of a local club committee who are anxious to have her give another recital at neighboring Spring Lake, where she was so highly successful at her last appearance. The summer colony at Easthampton, L. I., is also desirous of having Miss Byrd play there in August.

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GOTHAM GOSSIP

ROEDER PUPILS IN EAST ORANGE.

Some of the same young pianists who participated in Carl M. Roeder's studio recital of May 21, Carnegie Hall, appeared also in East Orange High School auditorium, May 26. These were Dorothy Roeder, Harriet Merber, Claire Friedman and Robert Riette. They were praised in the June 2 issue of the MUSICAL COURIER, as were also the other pianists who played in this recital, namely: Catharine Hohne, Olive C. Hampton, Ruth Mersfelder and Edward Habig. Such is the completeness of their technic and musical education under Mr. Roeder that they continually appear in public, giving pleasure to all who hear them. Mr. Roeder himself says they were the pick of some eighty pupils he has taught during the past season.

WILKINSON AT THE SPENCE SCHOOL.

Winston Wilkinson, the American violinist, was especially engaged by Miss Spence for a recital at this celebrated school. The youthful violinist, with his accompanist, Marie Maloney, besides adding many extras for the enthusiastic girls, repeated three of the programmed pieces. Of particular interest was Arnold Volpe's striking transcription (still in manuscript) of the popular "Song of India." The violinist again demonstrated the beauty of his tone, brilliance of technic, exquisite phrasing and superb mastery.

LEO SMALL, OF THE MALKIN FACULTY, APPRECIATED.

Leo Small, one of the latest acquisitions to the Malkin Music School, gave a piano recital on May 22. If the thermometer showed 85 degrees in the sun, the enthusiasm of the audience at the concert given by Leo Small must have climbed to 185 degrees. His very interesting program was immensely enjoyed in spite of the excessive heat. The audience insisted upon encores.

Leo Small is a serious and conscientious artist. His clear technic, coupled with very musical phrasing and effective pedaling, make his playing most interesting.

FRANZ VON HOESSLIN WINS SUCCESS.

Franz Von Hoesslin, leading conductor of the National Theater and Opera House in Mannheim, Germany, is creating a growing enthusiasm through his masterly conducting. He is famous not only for his rare qualities as an opera conductor, but also as a symphonic conductor. Only recently he conducted the Philharmonic Orchestra in Berlin, and the critics were unanimous in recognizing him as a conductor of the first magnitude. Among other papers the Mittagzeitung and the Staatszeitung especially praised him for his conducting of "Don Juan" (Strauss). Bertha Malkin, sister of Manfred Malkin, the well known pianist and director of the Malkin Music School, who is prima donna of the Mannheim Opera House (where Professor Hoesslin is the leading conductor) is having fine success, and hopes in the near future to be heard in this country.

MUSIC AT THE LANHAM-KIMBRO WEDDING.

Friends of McCall Lanham, well known baritone and vocal teacher, who rose to the rank of captain in the French service during the World War, rallied in large numbers to attend his marriage to Virginia Wilhoite Kimbro at the Fourth Presbyterian Church, June 1. Elaborate music preceded the ceremony. Harry Rowe Shelley, the eminent organist, long associated with Mr. Lanham at the American Institute of Applied Music, played the following program of organ pieces: "Clair de Lune" and "The Afternoon of a Faun" (Debussy), "The Rhine Daughter's Trio" and "Fire Music" (Wagner), "Love Dream" (Liszt) and "Garden Scene" from "Tristan and Isolde" (Wagner). Gwilym Anwyl, the splendid young tenor, a pupil of Mr. Lanham, sang Henschel's "Morning Song," Lehmann's "Ah! Moon of My Delight," and Mary Rose's "Wedding Song."

The church was crowded with a brilliant gathering of professional and social friends of the couple.

ARMSTRONG PUPILS PLAY.

Mrs. Lewis W. Armstrong showed what forty of her pupils have accomplished during the season at a recital at Wadsworth Avenue Baptist Church, June 2. A handsome eight-page program contained the names of these young pianists, who are of all ages, a few being pupils of Althea Weaver who is herself from the Armstrong school. Awarding of certificates to the following graduates of the Armstrong School took place: Althea Weaver, Sabina Gorgia, Frances Kahler Wagner, Catharine Grace Wiers and Margaret Euphemia Feast. Features of the school are the musical kindergarten class and the Treble Clef Club for Girls which meets monthly.

REIMERS WITH GLUCK AND CASALS.

Paul Reimers, named by Henry Finck of the New York Post as a "master of song," has given his own recitals as well as appearing in conjunction with other big artists. Two of these were Alma Gluck and Pablo Casals in Cincinnati and Kansas City, when local papers praised Mr. Reimers as follows:

In their duets Alma Gluck and Paul Reimers appear a dual musical and interpretive entente that completely accomplished the contest of the audience.—Cincinnati Tribune.

It was not the expected beauty of Pablo Casals' playing that gave the audience its most obvious pleasure, but the unexpected qualities in the singing of Paul Reimers. Reimers is that rare type of artist—a singer who places interpretation first.—Kansas City Times.

AMERICAN CONSERVATORY OF MUSIC COMMENCEMENT.

The annual commencement concert of the New York American Conservatory of Music, C. Hein and A. Fraemcke directors, is announced for June 17 at Aeolian Hall. No seats are guaranteed, but complimentary tickets can be exchanged for reserved seats on a small payment.

BALDWIN FINISHES ORGAN RECITALS.

Sixty public organ recitals have been given in the Great Hall of the College of the City of New York by Samuel A. Baldwin, head of the department of music, on Sunday and Wednesday afternoons, during the year 1920-21. In these recitals the Great Hall and its organ are dedicated to the service of the city.

Beginning with the opening of the organ on February

11, 1908, there have been 6,132 performances of 1,156 different works, embracing every school of organ composition, as well as many transcriptions for the instrument. Thus a wide field of musical culture has been opened to the many thousands that attend these recitals.

The programs for 1920-21 contain 509 numbers and 286 different compositions, eighty-eight of which were given for the first time. Of these works fifty-six were original compositions by Bach. The featuring of American composers' works was always noticeable.

Arthur Kraft Highly Recommended

After Arthur Kraft, tenor, appeared in recital at the Alabama Technical Institute and College for Women at Montevallo, Ala., T. W. Palmer, president of the college, wrote the following tribute regarding that splendid tenor:

Arthur Kraft, of Chicago, recently visited our institution and rendered a program before our faculty, student body, and citizens of the community; and in conversing with those who are well informed in musical terms I gathered this statement as representing the opinion of those who were so fortunate as to hear him.

The program given by Arthur Kraft, tenor, of Chicago, was beautifully rendered. He sang with cultured reserve and fine poise, and with unaffected manner and sincerity of expression that made a strong appeal to his audience.

In the first group the songs were of the classical school. They were sung with that simplicity and careful attention to nuances that their style demands. The romantic group which followed was interpreted with deeper emotion and greater freedom of expression without which the songs of Brahms, especially, would lose their appeal. Perhaps the wonderful beauty of his voice was shown to best advantage in his sympathetic interpretation of three modern French songs by Debussy, Massenet and Fauriel. The vague dreamlike atmosphere of this group was presented with a delicacy of feeling that made his hearers realize that he understood the message the composers wished to convey.

It was not until the closing measures of the last song by La Forge that the fine reserve which had characterized his entire program was cast aside and the full power of his voice displayed. No more dramatic or effective close could have been made to a program; and the audience left the hall with the feeling that they had heard a master singer.

We take pleasure in recommending him to all lovers of music.

Geoffrey O'Hara's Songs on Two Important Programs

The following letters have been received by Chappell-Harms, Inc., regarding its publication, "There Is No Death," by Geoffrey O'Hara:

Dear Sir:

Enclosed find program of a concert given in Prague by Mary Cavan and Otakar Marak. One of the selections is your publication. This concert will be repeated in Karlsbad, Marienbad, Franzensbad, Bruno and Bratislava. Thanking you, I am,

Yours truly,
(Signed) MARY CAVAN.

Palace Hotel, Prague
May 17, 1921.

May 30, 1921.

Gentlemen:

No better song has been written, nor one more appropriate for Memorial Day services than O'Hara's fine "There Is No Death," so of course I used it yesterday at my church. I also sang it at a memorial service given by the Loyal Order of Moose at Joliet the first of this month. A big song.

Yours cordially,
(Signed) FRANK PARKER.

114 Berwyn Avenue,
Chicago, Ill.

D'Alvarez Booked for Three Baltimore Dates

Three return dates already booked in a single city give ample proof of the triumph which Marguerite d'Alvarez achieved when she made her first appearance in Baltimore last April. Within a week, Harold Randolph, the director of Peabody Conservatory, had signed contracts for another recital on January 20 next. Since then she has been engaged by the New York Symphony Orchestra, Walter Damrosch conductor, to sing with it there on December 14, and also with the Philadelphia Orchestra, Leopold Stokowski conductor, for a Baltimore concert on April 5. Other recent engagements booked for Mme. d'Alvarez include a recital for the Woman's Musical Club of Winnipeg, Canada, on February 28; in the James E. Furlong Series in Rochester on April 22, and at Cornell University, Ithaca, N. Y., on March 17.

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ARTISTS, TOO, HAVE THEIR DOMESTIC TROUBLES

And the Kouns Sisters, Like Many Others, Are Searching for a Place to Live—Their Interesting Stay Abroad—
To Give Another New York Recital

Nellie and Sara Kouns are sisters, of course, but theirs are two separate and distinct personalities. Nellie is dusky-haired and the more reserved of the two, with a refreshing naturalness and charm of manner that is at once impressive. Sara—unlike the sound of her name—is comely and vivacious, and when she talks, it is also with her large, expressive eyes which come well into play.

When the sisters visited the MUSICAL COURIER offices recently for a little chat about their achievements abroad prior to their very successful joint recital in New York, they declared themselves as being somewhat weary and discouraged. No, not because of anything connected with their artistic work, but along different lines—domestic.

"We have been running the streets over looking for an apartment," said Miss Nellie.

"And it is quite impossible to find what we want," supplemented Miss Sara. "Such tiny places and all with those awful kitchenettes. Now, what we want is a good old fashioned kitchen, but they seem to have gone out of style. After you have lived about in furnished apartments and in hotels as we have for the last two years, you want a real home with an 'honest to goodness' kitchen and your own furniture. . . ."

"And so," interrupted Miss Nellie, "I suppose we shall have to keep on tramping the streets until we find just that!" "How about your trip abroad?" queried the writer. "Was it your first?"

"No, indeed," returned both sisters at once. Then Miss Sara continued: "You see we went to school abroad and we studied there, also doing considerable travelling before entering the profession. There is also the time we sang for the soldiers during the war, but that has been written up before. Of our appearances on the other side, one is of more than usual interest. We sang at the Paris Opera in a special performance of "The Lily of Life," an opera written by the Queen of Roumania, which is now being shown on the screen, the proceeds going to the poor of Roumania. Then we sang throughout the English Provinces and were invited to appear at the Champs Elysées series of concerts to be followed by a tour of France. These, however, we were obliged to postpone owing to our sailing for America, where we were scheduled to give our first New York joint recital. By the way, we hope to give another in the Fall,



Photo by Lumiere Studio



Photo by Lumiere Studio

NELLIE AND SARA KOUNS.

distinguish the cries of these animals very clearly. Another turned out an 'Aquarium' symphony and it seems the crazier the subject, the better it is liked! I, however, do not think that many of these sort of works will live. They attract only for the moment."

When they were in London, the Kouns sisters had the pleasure of living in Lord Byron's old home on St. James street.

"It was quite disconcerting at first to look out of our window and see crowds of visitors standing and looking at the house, which was but a stone's throw from the royal palace. Often, consequently, we saw the royal family passing by either to or from the castle. Once at a dinner we met Lord Edgecomb, who is an authority on Byron," continued Miss Nellie, "and after we had sung he remarked casually: 'There is only one place that you girls should be living and I am wondering, if by chance, you do. In Lord Byron's old home!'"

"Now, wasn't that strange?" queried Miss Sara. "And I don't think he really knew the truth of that remark!"

J. V.

Regneas Artists in Recital

Invitations issued by Joseph Regneas for a program of vocal music at his studio, May 31, were eagerly accepted, and a gathering of people resulted which overflowed the commodious quarters to the vestibule doors. Six first-class singers were heard, three of whom have a national reputation. Needless to say these are all concert, oratorio and church singers of established reputation, many such issuing from the Regneas studio.

Gilda Erstinn, coloratura soprano, began the program with very brilliant singing of "Caro Nome" (Verdi). In this her high and perfectly clear soprano voice made a "hit," so she had to sing an encore in English.

Everett Clark, a tenor new to most hearers, gave forth some thrilling high B flats in Curran's "Dawn," in which he achieved a big climax. Gilbert's charming song, "Nocturne," and Bartlett's well known "Dreams" were given with fine musical expression.

Alice Godillot is a soprano with crystal-clear voice, singing equally well in English and German. Her ease of tone production in "Who Is Sylvia" (Schubert), and her sustained legato singing of "Ave Maria" (Schubert), and her free-flowing singing in "Whether by Day" (Tchaikowsky), all this, with pleasing appearance, made effect.

Grace Northrup has a brilliant voice and charming personality; she received warm recognition for her excellent singing in French songs by Szulc and Fourdrain.

Nevada Van Der Veer, whose singing has given delight in all parts of America and whose luscious voice is but an echo of her own personality, sang "The Omnipotence" (Schubert) with the style and expression which are hers only. As an encore she sang a French song, and to still the tumult of applause, "On the Bayou," the last named by her cousin Lily Strickland, and still in manuscript.

Louise Hubbard's clear, sweet and expressive high soprano voice floated above a double quartet of women's voices in the solo of "Hymn to the Madonna" (Kremsner) and also sounded sweet and appropriate in a similar solo, "Hark, Hark, the Lark" (Schubert).

Blanche Barbot, Harry O. Hirt and Benjamin Moore were the accompanists, and all of them are so well known in this capacity that further mention at this time is unnecessary.

The whole affair was of artistic high class, some of these singers occupying the best paid positions in American church and oratorio circles.

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the first time Miss Hempel had ever sung behind the bars, and the strange thrill that pervaded that host of gray-clad criminals deeply impressed her. In leaving the prison Miss Hempel said to Warden Jennings: "I consider it one of the happiest events of my life to be able to sing for the prisoners." The accompanying picture shows Warden Jennings, Mr. Bos, Miss Hempel, Mr. Rodeman and James A. Henessey, manager of Auburn. (Photo by E. J. Kraemer.)

HEMPEL SINGS IN PRISON.

Frieda Hempel sang for 1,200 prisoners in the chapel of Auburn Prison on May 10. She sang the old English Vesper Hymn as the tears dimmed their eyes and coursed down their cheeks; sang the "Blue Danube Waltz" with all its dash and brilliancy to their interrupting applause, and sang so many encores her train pulled out of the station just before she reached there and had to make a special stop to take the pursuing prima donna and her party aboard. Miss Hempel gave the men practically the same program as she presented in the Auditorium in Auburn the night before. The Lullaby lullaby was a great favorite, as was the same composer's "By the Waters of Minnetonka," and not until Farley's "Night Wind" had twice worn the spell of its weird and delightful whimsy would they let the prima donna go. Conrad V. Bos, pianist, and August Rodeman, flutist, of her concert company, also played solo groups. The prisoners gave the singer a vote of thanks that made the rafters ring, and their cheers followed her down the long corridors as she rushed to the train. It was



KATINKA NARINSKA.

Polish pianist, soloist at the ninth annual Kriens Symphony Orchestra concert, where, according to the press reports, she "played with imposing ease," "fingers of steel," "pianists praising her." Her solos included Liszt's Hungarian rhapsodie, No. 10, and Rubinstein's "Staccato Study."



CLARENCE ADLER.

The eminent pianist and pedagogue, has been engaged to conduct a master class in piano playing at the Cincinnati College of Music, from June 20 to July 30, 1921. (Mishkin photo.)



LADA

"Making up" to her mirror. Lucky mirror! This popular dancer has only recently returned from a most successful tour of the Pacific Coast, to her summer home at Staatsburg-on-the-Hudson, where she plans to enjoy a well earned vacation. (Charlotte Fairchild photo.)



MARGARET SITTIG.

The young violinist of the Sittig Trio, who recently appeared as soloist with the Philadelphia Orchestra, Leopold Stokowski conductor, scoring a tremendous success in Vieuxtemps' D minor concerto.



RUTH PETER.

Pupil of Edna Bishop Daniel, as she appeared in the role of Sylvia in Victor Herbert's "Sweethearts" with the Washingtonians in Washington, D. C., during the week of May 16. The music critic of the Washington Herald was of the opinion that Miss Peter brought to the part all the refreshing bloom of youth plus the charm of a well trained voice and a world of self-assurance. (Photo © Bachrach.)



RUTH MATHANSON.

Artist pupil of Julius Leeftson, of the Leeftson-Hille Conservatory in Philadelphia. It will be remembered that Miss Mathanson was the winner of the first prize in the piano competition of the Philadelphia Music Club. She recently appeared successfully as soloist with the Philadelphia Philharmonic Society, Josef Pasternack conductor.



ESTELLE MURRAY

As Serpolette in "Chimes of Normandy." Miss Murray is a pupil of Anne Goodhue, and, during the week of May 23, won much praise for her portrayal of that role with the Washingtonians at the Shubert-Garrick Theater in Washington, D. C. The critics said that Miss Murray gave her songs with professional ease, and spoke of her vivacious personality and clever dancing.



KATHLEEN PARLOW,

The well known violinist, photographed at Vancouver at the Aero Station with Oliver O. Young, manager of the Elcyn Concert Bureau, on her right, and Fred Melsome Gee, her accompanist.



MAJOR GODFREY TURNER,

Who has just paid a week-end visit to New York on the Cunarder Aquitania, as a strike-breaking steward in the interest of a London (Northcliffe) newspaper. Major Turner (on the left) is shown here with his father, H. Godfrey Turner, the well known manager, who acted as chauffeur during his son's stay.



CADMAN AND NATIONAL FESTIVAL TRIO,

Taken during Charles W. Cadman's recent stay in New York. The young women played his beautiful trio, originally introduced here at the Manuscript Society concerts. The National Festival Trio consists of Ruth Kemper, violin; Katherine Eyman, piano, and Lucille Orrell, cello.



MILDRED FAAS,

The soprano, who has acquitted herself so well as soloist at the Bethlehem Bach Festival that she has been re-engaged for five years. At the latest festival, May 27 and 28, she lived up to her former reputation with her old admirers and added many new ones because of her truly spiritual interpretation of the Bach music.



ROSALIE MILLER,

Soprano, whose recent recital at Aeolian Hall, London, met with much favor, both from the standpoint of the large audience and the staid critics.



MAGDELEINE DU CARP,

Evidence of the increasing demand for appearances of Magdeleine Du Carp, the French pianist, is shown in the fact that J. Francis Smith, her manager, has just received contracts for a concert by the young artist signed by the Concordia Society of Wilkes-Barre, Pa. The acceptance of a pianist instead of vocalist as soloist, breaks the rule of nearly fifty years' standing.

VERA CURTIS,

It is quite unusual for an opera singer to be heard in as many different oratorios as has Miss Curtis this season. Her list of engagements has included twelve performances, among them principal soprano solo parts in "The Messiah," "Creation," "Elijah," "Holy City," the Verdi "Requiem," Rossini's "Stabat Mater," "Tale of Old Japan," "Beatitudes," Parker's "Ode," and concert form of "Faust." Miss Curtis' concert dates have been numerous for she has made two Canadian tours and is now filling a third. Before her present season ends the latter part of this month, she will have appeared in Montreal, Toronto and Pittsburgh. Her manager, Daniel Mayer, is booking an equally busy season for 1921-22.



IT LOOKS AS IF HE WILL SING AGAIN.

Here is Baby Gloria waving good-bye to America, as she sailed with Mamma and Papa for Italy on May 28, aboard the steamship Presidente Wilson. Papa Caruso, it will be seen, looks a bit thinner after his illness, but certainly in his healthy, happy expression there is nothing to suggest he will never sing again. Notwithstanding his narrow escape last winter, it would not be surprising to see him back at his old post next season, singing, perhaps not so often, but just as well. (Photo by Central News Service.)

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REVIEWS AND NEW MUSIC

(Harold Flammer, New York)

"MARCHE GAULOISE" (for Organ)

By I. Barton

A pleasant sounding, three-page work, much of it in the minor, largely of chromatic progressions. While not difficult, it takes good pedal and hand technique to do justice to the work, which is dedicated to Pietro A. Yon, of New York.

"CHILDREN OF MEN" (Song)

By Sydney King Russell

The poem and music are both by Mr. Russell. The stanzas ask the question:

"Children of men who dream great dreams,
Why can't I dream like you?"

It is a quiet song, placid, as of one dwelling on the expressed query, dignified, increasing in fervor, and has a cello obligato. For high and low voice; dedicated "To my wife."

**Three Songs—"SERENADE," "OPTIMISM,"
AND "LADDIE"**

By Karolyn Wells Bassett

Whether intentional or not, these three songs are distinctly stylistic, the first being Spanish, the second Negro, and the third Scotch. "Serenade" has the true lilt of the Spanish serenade, in triple measure, furnishing worthy melody to Edmond Gosse's poem, with considerable gusto and temperamental outburst, bidding the beloved "Move thro' the garden down to me, and softly speak my name." Really spontaneous music throughout. "Optimism" is really optimistic with its joyous refrain: "Ain't it fine, ain't it fine, ain't it fine today!"

Douglas Malloch wrote the verse, and the Bassett music is thoroughly typical, an appealing dainty song, with syncopation, yet refined style throughout. Easy to play and sing. Range, D below treble clef to high G above.

"Laddie" is by Karolyn Wells Bassett and Harmon S. Bassett, and the two have collaborated in producing a Scotch song of much feeling. Thirty years ago Anton Rubinstein wrote that the Scots were the most unmusical nation in the world, but it was before this fine song existed; the Bassetts would have caused him to change his mind!

"IRIS," (Song)

By Harriet Ware

This is a song of color, "Of Iris, called Celeste," the poet (the composer herself) asking "Are you dreaming of some far country? Is your blue the blue of the Nile in the sunlight? Or is it the blue of Paradise?" Only two pages long, the music has, however, definite mood, with arpeggio chords, ending softly on a high tone. "To Mrs. Edward Harding," whose "Harding blue" is standard. (Boosey & Co., New York, Toronto, London)

"MY DESTINY," (Song)

By Marie Walters Kennedy

This is a song in ballad style, the poem by Betty Gomez, sweetly sentimental, the vocal and piano melody appearing in unison, with chords in the piano, a triplet, agitato refrain making it effective at the close of each stanza. In three keys, and dedicated "To the memory of the late Lieutenant Marshall Peabody."

"A BIRD IN ARCADIA," (Song)

By Alvin S. Wiggers

"Dedicated to and sung by Mme. Galli-Curci," says the front page inscription, and this would hardly appear there unless the merit of the song warranted it. The five pages have pretty, fluent melody, with running sixteenths in the accompaniment, all having much variety in melody and harmony. For high and low voice.

"WHEN LOVE IS DONE," (Song)

By Charles T. Ferry

The poem is the one beginning "The night has a thousand eyes," by Bourdillon, and the music of two pages is in the style of the German Lied, moving in simple lines, singable and vocal. For high and low voice. "To Alice Garfield Fenton."

"THEOLOGY," (Song)

By A. M. Hardcastle

"I love my God and He loves me merrily,
I pledge a bumper to His name
And drink my sweetheart's in the same—
Why not?
If no one else can understand
He needs to share a lover's hand
A lot."

A good "man's song," of robust style, text by Chris. Massie. Full of vigor, with expressive portions, and a rousing accompaniment. Dedicated to Reinold Werrenrath. In three keys.

(The Willis Music Co., Cincinnati, O.)

TUNES FROM MANY LANDS

(Solo and Duet-Book)

By Angela Diller and Elizabeth Quaile

The authors say at the outset that their object is to provide beginners with interesting material of real musical value, and this they have achieved in this booklet of fifty pages, containing very easy solos and duets, culled from the music of all nations, such as Spanish, English, French, Finnish, Canadian, Bohemian, Dutch, Irish, German, folk tunes, etc. The texts are printed with many of the tunes, so emphasizing their meaning. Print is clear, with fingerings marked.

(Carl Fischer, New York)

"SUITE PRIMEVAL"

By Charles Sanford Skilton

This music is already so widely known that an extended review would seem to be superfluous. It has been played, in part or in whole, all over the United States by most of the prominent symphony orchestras, and always with the success its excellence deserves. The score is now printed very neatly and clearly by the Fischer Company, to whom credit is certainly due for thus advancing the interests of American composition. For orchestra scores that have been published in this country are rare indeed, and many of those that have been published have owed their existence to private subscription or to the work of societies designed to aid our national art. It is regrettable, but true. How it comes that European houses

can afford to publish orchestra scores and parts of unproved works, works which can never have but a very small sale, is a problem which the reviewer cannot solve. However, the publication of this Skilton work is a step in the right direction, and may we hope that others will follow.

The suite consists of four parts: "Sunrise Song," "Gambling Song," "Flute Serenade," "Moccasin Game." The entire score of the four parts fills eighty-three pages. The scoring is different in the various movements, the first being only for strings and flute, the others including the full orchestra with English horn and bass clarinet. The music is very emotional and colorful, and presents a fine picture of the mentality of the Indian.

(Oliver Ditson Co., Boston, New York, Chicago)

ANGELUS" (for Organ)

By Jules Massenet

Mark Andrews has arranged this charming little work, which is from the "Scenes pittoresques," needing chimes to make it really effective. The left hand sustains a chord on the small organ, while the thumb of the same hand plays a melody on the great organ (chimes). Needless to say, the manuals must be of the modern measurements, or it will be impossible for this to be accomplished. Lemare was the first to introduce this effect of one hand playing on two keyboards simultaneously, in his celebrated "Andantino," which the present writer recalls playing for the big crowds which attended the St. Louis Exposition in 1904; and it always had to be repeated, for the effect is charming.

**"PARAPHRASE ON A THEME BY
GOTTSCALK" (for Organ)**

By Theodore Saul

It is almost needless to say that this "theme" is that of "The Last Hope," which it is said Gottschalk was playing when he fell dead on the stage in Rio Janeiro, South America. The theme is also known as a hymn-tune, and Theodore Saul has arranged it very effectively, dedicating it "To My Friend, Clarence Eddy." Following simple announcement of the melody, there ensues a variation with counterpoint, a big crescendo, the melody then appearing on a vox celestis stop; and last of all, in big chords, with unusual harmonization, heavy octaves in the pedals, and dying away.

"RHAPSODIE TRISTE" (for Organ)

By Carbonara Gerardo

Charles D. Irwin has transcribed this pretty cantilena in its present form, played slowly, in minor, later in major, "Frenchy" in style and effect, which means graceful and enjoyable on a first hearing.

(T. B. Harms, and Francis, Day & Hunter, New York and London)

**"LOVE SENDS A LITTLE GIFT OF
ROSES" (Song)**

By John Oppenshaw

A sweetly sentimental love-song is this three-page lyric by Leslie Cooke. The introduction follows the usual accepted lines, consisting of the opening strain of the refrain, but is only of two measures. Straight-away melody, the piano part playing is also full of feeling, with refined harmony, the music closely follows the text:

"Take thou my gift, my offering of roses,
Cull'd from my garden, sweet with twilight dew;
If just one flow'r upon your breast reposes,
Life shall forever hold no roses but you."

The refrain includes reference to "eyes that glow with love's splendor, two lips to give in sweet surrender, just a kiss," and this refrain is altogether charming and sure of effect. A certain chromatic sequence occurs in every other measure, of altogether unexpected originality, with harmony to fit. The refrain ends on the fifth of the scale, creating a feeling of unfinished, longing, such as the lover feels until his dream comes true. Optional high tones may be sung instead, however. It is published in three keys.

Plans for Ann Arbor Summer School

The University School of Music, Ann Arbor, Mich., has issued an attractive announcement of the annual summer session which will be conducted for six weeks, beginning July 5. In addition to courses in practical music (voice, piano, violin, organ, cello, etc.) and theory, the first time in its history the school will offer important courses in public school music. With the coming of George Oscar Bowen, head of this department in the school and director of music in the city schools, much impetus has been given to the work of this department. Mr. Bowen is recognized as one of the leading authorities in this field, and at a recent meeting of the National Association of Public School Music Supervisors at St. Joseph, Mo., he was elected vice-president. For several years before coming to Ann Arbor Mr. Bowen was in charge of the summer school of music and pedagogy conducted at Northampton, Mass., which was attended by hundreds of music supervisors all over the country for specialized work. Under the guidance of Mr. Bowen the University School of Music contemplates building up such an institution in Ann Arbor in connection with its regular summer session. In addition to public school music along vocal lines, similar work along instrumental lines will be given. In the public school music department Mr. Bowen will be assisted by Albert E. Waterbury, supervisor of music at Newark, N. J.; J. W. Fay, supervisor of instrumental music at Rochester, N. Y., and Hazel Gertrude Kinsella, supervisor of public school music classes at Lincoln, Neb. Other faculty members will be as follows: William Wheeler, Nora Crane Hunt, Maude C. Kleyn and Frank L. Thomas, singing; Mrs. George B. Rhead and Nell B. Stockwell, piano; Earl V. Moore, organ and theory; Anthony J. Whitmire, violin and ensemble; Marian C. Vier, cello.

In accordance with past custom, a series of faculty concerts will be offered complimentary to the general public, one each week. In the last program the summer choral union, under the direction of Mr. Bowen, will appear in miscellaneous choral works.

Beatrice MacCue Pupils in Recital

At the studio of Beatrice MacCue, who has a reputation in the musical world as a contralto of considerable ability and also a teacher of singing, a program was rendered by the following pupils: Helen Jordahl, Rose Rutherford, Mlle. Gallice, Madlynne Bennett, Helen Ely, Mina Pearsall and Ethel May Hutchinson, all of whom showed that they were under a first class instructor. Malvina Herr, accompanist, added to the interesting and artistic musicale.

Destinn Pays Napoleon Tribute

Emmy Destinn, who is an ardent admirer of Napoleon, participated in the centennial commemoration of his death which took place at the Cathedral in Prague, Czechoslovakia. As she stated in a recent letter, it has given her the greatest pleasure to pay a tribute, in her modest way, to the memory of this great hero.

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MUSIC ON THE PACIFIC SLOPE

PORTLAND SHOWS LIKING FOR LOS ANGELES ORCHESTRA

Richard Buhlig, as Soloist, is Warmly Applauded—Notes

Portland, Ore., May 14, 1921.—A large audience greeted the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor, at the Auditorium May 3. The organization was received with tremendous enthusiasm and did itself proud. The program included Tchaikowsky's symphony No. 5, in E minor, op. 64, and the overture to "Tannhäuser." Richard Buhlig, pianist, was the soloist, playing Liszt's concerto in A. He was applauded to the echo. The concert was managed by the Elwyn Concert Bureau, Oliver O. Young, general manager.

NOTES.

Adolph Bolm and his Ballet Intime and the Little Symphony, Georges Barrere, conductor, appeared at the Heilig Theater on May 11, presented by Steers & Coman as the final attraction of the season.

Ella Connell Jesse, one of the city's leading pianists, appeared in recital at the Little Theater May 6. Her program contained the Brahms sonata in C major, op. 1, and the Chopin G minor ballade. A highly appreciative audience filled the theater.

With David Campbell, pianist, as soloist, the Portland Symphony Orchestra recently gave a concert at Salem, Ore. Carl Denton conducted. A capacity audience attended.

Sonya Medvedieff, soprano; Philip Sevasta, harpist, and Lee Cronican, pianist, appeared in concert at the Multnomah Hotel May 9. The large audience showed much enthusiasm.

Lucien E. Becker, pianist, has returned from Salem, Ore., where he gave a successful recital at the Salem High School.

Emil Enna, pianist and president of the Society of Oregon Composers, has been heard in several nearby towns recently.

F. X. Arens, well known vocal teacher of New York, will hold a summer class here.

Among the busy musicians of the city must be mentioned Robert Louis Barron, of the first violin section of the Portland Symphony Orchestra. Mr. Barron has given a number of recitals in Portland and the Pacific Northwest.

Katherine Neal Simmons, soprano, has returned from Texas, where she appeared in recital.

The Oregon Agricultural College Orchestra, of Corvallis, Ore., is making rapid progress under the direction of Carl Grissen, of Portland.

Dent Mowrey, who is now in New York, will reopen his local piano studio June 1.

J. R. O.

SANTA MONICA TO HEAR NOTED ARTISTS

Santa Monica, Cal., May 15, 1921.—With the completion of the Civic Auditorium in August, the Philharmonic Society is planning to bring such artists as Schumann-Heink, Gravenure, Arthur Hackett, the Cherniavsky Trio, Hans Hess, Lillia Snelling, Grace Wagner, and others. The auditorium will seat 1,700. It is being built on the ocean front in the heart of the Bay district.

The First Baptist Church choir and soloists, under the direction of Mrs. E. D. S. Pope, gave a sacred concert in the church auditorium April 10, with Dorothy Saunders accompanying.

Marie Buchanan, violin teacher and artist, presented a number of her pupils in a recital at her studio recently. Much interest was centered around David Morgan, just eight years of age, whose bow work is truly remarkable.

The Rainbow Trio, composed of Nellie Coburn Walker, soprano; Ruth Palmer Gaut, mezzo soprano, and Gertrude Milleken, contralto, gave a program of solos, duets and ensemble numbers before the members of the Santa Monica Bay Woman's Club, April 25, to a large audience. The singers have been trained by Maude Finlon Bollman, of Los Angeles.

John Westervelt, tenor, is singing with the California English Opera Company in Los Angeles.

Three of Arne Nordskog's voice pupils were heard lately. Katherine Widener, soprano, sang for the P. E. O. in Hollywood two Carrie Jacobs-Bond and two Cadman numbers. Mabelle Elredahl, soprano, appeared as soloist at the Methodist Church at Yorba Linda. Charles Johnston, tenor, gave a recital in the Nordskog Studio April 24. He sang with freedom and flexibility.

D. L.

PAVLOSKA SOLOIST WITH VANCOUVER MEN'S CLUB

Los Angeles Philharmonic Chorus—A Typical Schumann-Heink Appearance—Notes

Vancouver, B. C., May 12, 1921.—The second concert given by the Men's Musical Club this season proved another triumph. The visiting soloist on April 25 was the mezzo-soprano, Irene Pavloska, and she, like Paul Althouse, created a remarkable sensation. The auditorium of Wesley Church was filled to capacity and enthusiasm ran high; Mme. Pavloska charmed her hearers with the beauty of her voice and her technical and interpretative skill; her appearance and fetching manner also had a telling effect on the audience. The members of the club opened the program with Thayer's setting of "The Archers' Marching Song" from Conan Doyle's "The White Company." In this, as in the other offerings, the chorus sang with fine regard for balance, phrasing and tempo. In conclusion, Ethelbert Nevin's "Wynken, Blynken and Nod" was given, the incidental solos being taken by Mme. Pavloska. Andrew Milne conducted.

LOS ANGELES PHILHARMONIC CHORUS.

The Los Angeles Philharmonic Orchestra, heard at the Avenue Theater on May 7, gave a delightful program of music with all that was of the highest in orchestral art. The various sections, under the baton of Walter Henry Rothwell, played with perfection in proportion, tonal quality.

(Continued on following page)

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ity and in shading of nuance. The soloists, Richard Buhlig, pianist, and Alfred Kastner, harpist, also maintained the standard of musicianship. The audience was insatiable in its demands for encores and the conductor was kind with responses. It is the subject of much discussion and regret that the number in attendance was comparatively small, for, though the upper sections of the theater were packed, the lower floor was rather sparsely occupied.

A TYPICAL SCHUMANN-HEINK APPEARANCE.

Mme. Schumann-Heink spent one day in Vancouver en route to the Orient, and, although no public recital was arranged, the famous contralto gave the evening to the patients at the Shaughnessy Military Hospital. Each ward was visited, and those who were able followed the distinguished visitor from room to room. Mme. Schumann-Heink moved her auditors to tears with her singing of "My Rosary" and "The Lord is Mindful of His Own," and brought forth cheers in response to the lively "Kerry Dance."

NOTES.

Robert Robertson, artist pupil of the violinist, Holroyd Paull, was heard in recital, May 11. Mr. Robertson, in an exacting program of well known violin numbers, revealed a thorough grasp of technic and played with delightful tone and sympathy of mood. Each selection was followed by the wholehearted applause of the large audience. Elsie Alexander accompanied.

The Woman's Musical Club concluded the season with a luncheon in the Rose du Barry Room of the Hotel Vancouver, April 27. Various reports were read and a review of the work of the past successful year was given.

E. R. S.

CHEHALIS ENJOYS MUSIC FESTIVAL

Three Delightful Concerts Given—Chehalis Choral Society Shows Excellent Work

Chehalis, Wash., May 20, 1921.—The annual May Music Festival, held Tuesday evening, Wednesday afternoon and Wednesday evening, May 17 and 18, fully sustained the reputation that the Chehalis Choral Society has earned for giving the people of Chehalis and southwest Washington excellent musical attractions. The festival attendance was good, and those who heard the concerts spoke highly of the excellence of the musical numbers, and the fine artistry of the visiting soloists and Director Petri.

FIRST PROGRAM.

The opening concert, Tuesday evening, was given by Paul Petri, dramatic tenor, and Lillian Jeffreys Petri, pianist, both of Portland. Mrs. Petri came to Chehalis with an excellent reputation, which she fully sustained. She has well earned the high standing in which she is held as one of the most finished artists in the Northwest. Blessed with a pleasing stage presence and a mastery of the piano, Mrs. Petri pleased heartily. Mr. Petri is a dramatic tenor, with a fine voice and dramatic interpretative ability above the average. Mr. Petri is the capable director of the Chehalis Choral Society, and has many friends here who were pleased to have him appear on the program. Every number by Mr. and Mrs. Petri was encores, and graciously acknowledged with extra numbers.

SECOND PROGRAM.

Wednesday afternoon was the occasion for a delightful program by visiting artists. Mrs. Petri again pleased with the "Faust" waltz by Gounod-Liszt. Mabel Metz Dilts, of Tacoma, was the soprano soloist, and her fine singing was very much appreciated; Mrs. Dilts possesses a high soprano of much clearness and pleasing tone, and has artistry and intelligence. Pauline Miller Chapman, mezzo-soprano, of Portland, delighted with her fine voice; Mrs. Chapman's tones are full and round, and possess that quality which appeals. Otto Wedemeyer, baritone, of Portland, was another greatly appreciated artist; he has a fine robust voice which he uses with rare skill.

THIRD PROGRAM.

Wednesday evening the concluding program of the series was given by the Chehalis Choral Society. The first part of the program was made up of varied selections, including negro spirituals. The "Swing Along" number by Cook especially pleased the crowd, for it was necessary to repeat it. Mrs. Dilts gave a special group of songs, and again her fine singing and artistic interpretation won her laurels. The program for the evening included the cantata, "The Erl-King's Daughter," by Gade; Mrs. Dilts, Mrs. Chapman and Mr. Wedemeyer were the soloists for this work, and the choral numbers and solos alike were given with fine interpretation and excellent tonal effect.

FESTIVAL NOTES.

Following the program, the choral members and soloists and a few friends enjoyed a delightful reception at the home of Mrs. Frank Lipscomb.

The attendance at all concerts was good. The local society includes over thirty members, and has furnished Chehalis some excellent music from time to time, besides bringing to the city some splendid musicians. Mrs. Frank Lipscomb is president of the organization, having been re-elected for another term at the recent business meeting. Mrs. Lipscomb and her efficient helpers have done much to give the people of Chehalis some of the better things musically.

The efficient accompanist is Eleanor Peterson, who has given of her time and talent to the organization without stint, and that her fine work along this line and her high musicianship is greatly appreciated was evidenced Wednesday evening, when her name was mentioned in this connection, and she was compelled to acknowledge the applause of the audience.

Everything considered, the local society has had a successful season, and from the generous support and good will shown by the public, feels encouraged for future work along this line.

by Mr. La Forge or by skilled representatives of his classes: Mildred Wallace (with Helen Shotwell at the piano), Goldine De Wolf Lewis (with Rosamond Crawford), Beatrice Cast (with Kathryn Berin), and Charlotte Ryan. At the end of the program Hazel Silver, soprano; Dorothy George, contralto; Sheffield Child, tenor; Charles Carver, bass, constituting the La Forge Quartet, sang several selections from Lehmann's "In a Persian Garden," under the direction of Mr. La Forge. Mr. Carver had first displayed his remarkable vocal gifts in a group of songs, and Elinor Warren and Rosamond Crawford had delighted the large audience with piano solos.

The general and abiding impression which the public carries away from these recitals is that of artistic individuality. The La Forge pupils uniformly sing with the greatest ease and selfpossession; their extraordinarily clear and clean enunciation is a continual source of joy and gratification to the audience. But superior to these technical accomplishments is the personality of the singer. This is made evident in the judicious selection of the songs, in the manner of their delivery, in the spirit of their interpretation. Too often the advanced students of eminent masters show a certain sameness in their performances, either willfully acquired or unconsciously adopted. This deadening influence is wholly absent from the performance of these young and promising artists.

The La Forge pupils sing and the Berumen pupils play brilliantly, without the slightest affectation, simply, sincerely, with a complete and absorbing regard for the music, with but one obvious aim in mind: to give a carefully worked out performance of the composition, which shall at once be true to the spirit of the author and yet so individual in conception as to arouse interest and waken the deepest enthusiasm. Perhaps the very novel and entertaining programs which these musicians prepare may in a measure account for their popularity. Consider the final encore to the delightful quartet numbers—Mr. La Forge's own effective arrangement of Lieurance's "By the Waters of Minnetonka." This selection was not only pleasurable to hear, but it seemed to afford the artists the utmost delight to sing, with Mr. La Forge himself playing the sweeping accompaniment.

The La Forge-Berumen artist classes have been heavily booked for the summer, with some new and exceptionally promising talent daily drifting in from all corners of the States.

Ethelynde Smith at University of Wyoming

There were four encores and a repetition of Carolyn Wells Basset's "The Icicle" when Ethelynde Smith appeared recently in recital at the University of Wyoming, Laramie, Wyo. The program proper was a most interesting one, containing as it did a group of classical arias, German lieder, modern French, Russian and American numbers, operatic arias, and children's songs. This was the second time Miss Smith had appeared in Laramie, and, according to press reports, she fully lived up to her reputation as a delightful singer. Following the concert a reception was given in honor of the soprano at the spacious home of Judge C. P. Arnold.

Marie Sweet Baker Sings at Waldorf

It seems as though there is no end to the busy season which Marie Sweet Baker is having, due to her delightful singing and charming personality. Having filled numerous dates throughout the year, she also appeared June 6 as soloist for the Sorosis Club at the Hotel Waldorf-Astoria. She expects to make a Southern tour this summer, when she will give many concerts and recitals. She will also sing at the home of Mrs. Gibbons at the farewell party to Margaret McKee, the bird imitator and whistling soloist who recently completed her engagement with the New York Hippodrome.

Lankow Engaged by Chicago Opera

Edward Lankow, bass, has been engaged by the Chicago Opera to sing the principal bass roles for twenty-five guest performances during the season of 1921-22.

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PRACTICAL PSYCHOLOGY IN THE CLASS ROOM

A Discussion of the Article by Professor Moore Which Appeared in Last Week's Issue of the Musical Courier

A very interesting article by Professor Moore entitled "The Psychology a Supervisor of Music Should Know" has opened up the way for a serious line of thought and practical application to classroom methods. In the opening paragraph of this article he states that supervisors of music are either good or bad. There appears to be no middle ground—very similar to the little girl with the curl. The reason for this is perhaps a difficult thing to understand, because it deals with the intangible qualities of magnetism and personality.

As we have often explained, the first requisite toward success in supervision of school music is musicianship. In the discussion of "The Supervisor of the Future" we have stressed that particular quality. A supervisor should be not only a teacher, but a leader as well. Many people have gone into this work simply because they could teach music in the classroom, and, by certain stereotyped methods, arrive at some kind of a result. But when they had to face the greater problem of handling thousands of children they failed miserably, because, as Professor Moore has pointed out, they did not understand the difference between single mindedness and group mindedness. We have often observed the difference between teachers who attempted the same problem of community singing with a large group of children. The successful one plays and sings. The unsuccessful one tries to apply to this group the same methods of instruction which would be applicable to the classroom. Take, for example, the teaching of the reading of music to a large group of children. Many teachers have attempted to analyze the song before the children have any definite conception of what they are expected to accomplish, and, not having heard the song as a complete unit, they cannot maintain sufficient interest to warrant a successful accomplishment. The clever teacher, before attempting to analyze, presents the song in its entirety. The most advantageous method of doing this is to sing the song for the children, or to have it sung for them. The second best is to play it for them and let the children follow from the printed sheet. The same principle applies to this particular branch of music teaching as it does to story telling. To maintain interest in story telling we must first arouse interest. Then we must stir the imagination, and, third, save the point of our story until the end. This is absolutely true of music teaching to large groups.

EXPERIMENTAL PSYCHOLOGY.

One of the greatest weaknesses in school teaching has been an insistence on the fact that everything taught to the children must be so carefully delineated and explained that there shall be no doubt in the mind of a child as to what he is expected to accomplish. The untrained supervisor becomes so involved in a mass of unnecessary detail and explanation that the big idea is entirely lost. Paralleling this mistake is the other great error of "shooting over the heads of the audience." By this we mean moving so rapidly in instruction as to give little time for the group to absorb the different types of emotion which have been created as a result of this instruction.

THE PRINCIPLE OF ATTENTION.

One of the most interesting things in the psychology of musical imagination is the principle of attention. School music, soundly taught, should be accomplished, first by imitation, in order to produce what is commonly known as musical experience. When sight reading is first presented it is usually done either by the chart system or blackboard illustration. Fundamental principles of melody, including the elements of intervals and rhythm, are best accomplished by this method. Later on, when the textbook is used, the average teacher is confronted by what is commonly called the principle of divided interest, meaning that it is difficult for a child to center his attention on any one particular line of music. The printed page presents such a consuming problem that his eye wanders from one line to another. Professor Moore points out very accurately the three types of attention which are generally recognized and distinguished by psychologists—involuntary, voluntary and non-voluntary. As an example of the first type, he makes reference to the emotional response following a sudden clap of thunder. In the second type he refers to

the kind when "we force ourselves, through determined effort, to give to something that is interesting in itself." The third type he describes as that "attention which we give to a subject that interests us." This spontaneous attention is the type which produces the best results in school music. We demand voluntary attention when we make the subject a technical one for the pure mastery of the reading of music. The involuntary attention is accomplished by motivation, and it is this form for which the successful teacher of school music strives.

It is doubtful, however, whether even the study of psychology can give to the teacher of music the elements of magnetism and personality which are so absolutely essential, but it has been proven beyond a doubt that the study of psychology and the awakening of these intellectual elements within the average teacher have done much for the improvement of school music. There has been entirely too much neglect of the teaching side, and too much insistence upon the importance of technical knowledge. Frequently instructors have filled the students with the notion that their efficiency and success would depend solely upon the results which they obtained in the reading of music, and forgot entirely to tell them that after all the teaching of the subject was not as important as the subject itself. The temporary result, which is always obtained while the child is in school and under the direction of the supervisor, is the one thing upon which they based their claim for success. There was no method by which a follow-up system could be evolved or determined, and as a result there was no measurement of the actual teaching which had been accomplished. The careful analyst would say that if the results of school music teaching were to be measured by the actual knowledge which the average graduate possesses, then the subject is without accomplishment. This would be a serious mistake, because we are not measuring results by such narrow-minded standards. After all, the principle behind the real psychology of school music is to arouse this interest and then maintain it, so that when the child leaves school he will have something really worth while in the matter of appreciation and knowledge.

INTEREST IN COMPETITION.

The great advantage in the teaching of reading music is that the work shall be accomplished mainly for the perfection of the individual. Mass singing does not produce the spirit of competition. Individual sight singing does. Therefore, in the former the course of study for community and assembly singing should be one that will progress step by step in the matter of appreciation, as well as sympathetic

interest, and throughout it all there shall be a very definite object in view. It may be for the perfection of tone or for the memorizing of standard song classics or an appreciation of the standard song classics, but it must be a definite purpose, and the child should understand what that purpose is, before he can participate intelligently.

Sight reading cannot be successfully accomplished in large groups. It can only be done by reaching the individual, and, as Professor Moore states so accurately, "Personally I believe that the teaching of the reading of notes ought as far as possible be done individually in order that the work of the group may be freed as much as possible from circumstances that put an especial stress on attention."

Alma Simpson Captivates Havana

Havana, Cuba, May 26, 1921.—Alma Simpson, the well known American soprano, presented her recital of songs at the Campoamor Theater here on Wednesday and Sunday of last week and immediately created an excellent impression. Miss Simpson, a couple of years ago, was contracted for forty recitals in the Municipal theaters of South America where she received ovation after ovation, and her appearance in Havana was looked forward to with a great deal of interest, and as the newspaper, *Marina* said: "Alma Simpson lived up to all the wonderful things that had been said about her." Miss Simpson has made a specialty of Spanish songs which immediately capture the hearts of Latin audiences.

The recitals given by the attractive singer in Havana have been truly social events as among those present at the first recital were President Menocal and his family. Owing to her success, she will sing another recital next Wednesday evening at the National Conservatory of Music, and on the following Friday will be the soloist with the Havana Symphony Orchestra at the National Theater. The *Mundo* of Havana of May 15 said: "The beautiful soprano, Alma Simpson, conquered for herself in a few moments the admiration and love of the Havana public, who are enchanted with her attractiveness and beauty, as well as the beautiful lyric timbre of her voice which the artist knows how to color exquisitely." C. R.

Patterson at Kriens Symphony Club Concert

Idelle Patterson was chosen as the soloist for the ninth annual concert of the Kriens Symphony Club at Aeolian Hall on Tuesday evening, May 24. Her selections included the Mad Scene from "Lucia" and a group of French and English songs. May 27, Mrs. Patterson appeared as soloist with this same organization in Plainfield, N. J., and on the 28th in recital at Norwich, Conn. May 6th she sang in Pottsville, Pa., and scored her usual unqualified success.

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Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas; Dallas, Texas, May 10; Memphis, Tenn., June 28.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.
Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, April, June and September.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Curry Fuller, Rochester, New York.
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; Palacios, Texas, June 14, July 19.
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Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago, Ill., Dallas, Texas, June 1; Chicago, August 1.
Virginia Ryan, 1115 Washington Street, Waco, Texas, June 20.
Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore., June 17.
Mrs. Urs Synnott, 824 No. Ewing Ave., Dallas, Tex.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Normal Class, June 21.
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, May 30—Sept. 19.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., May 2—June 6.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
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**MEMPHIS TO HAVE
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Mrs. J. F. Hill Re-elected for Fourth Term as President of
Beethoven Club—Galli-Curci Returns—Numerous
Spring Musicales—Mary Bolling-Chapman
Presents Talented Pupil

Memphis, Tenn., May 17, 1921.—Mrs. J. F. Hill, who has proven so efficient in every way, has been signally honored, becoming president of the Beethoven Club for the fourth time. Mrs. Hill, who, with Mrs. Roush and others, has just returned from Nashville, Tenn., where the annual convention of the State Federation of Music Clubs was held, came home with added honors, having been elected president of this interesting organization as well.

GALLI-CURCI RETURNS TO MEMPHIS UNDER DIRECTION OF CORTESE BROTHERS.

With an audience that completely filled the Lyric Theater and stage, the "S. R. O." sign greeted Galli-Curci on her second visit to Memphis. The program was quite an unusual one, the artist probably appealing most to the



MRS. J. F. HILL.

Who has been re-elected for her fourth consecutive term as president of the Beethoven Club of Memphis. At the recent convention of the Tennessee State Federation of Music Clubs, she was elected president of that body.

audience in the "Shadow Song" from "Dinorah." The "Coq d'Or" number, which was eagerly anticipated, was one of the treats of the evening, while the "Priere et Barcarolle," from Meyerbeer's "Etoile du Nord," with flute obligato, was much enjoyed. The singer was obliged to give numerous encores. The accompaniments of Homer Samuels were very artistic. M. Berenguer gave two flute solo numbers and was well received.

NUMEROUS SPRING MUSICALES.

The spacious homes of Mrs. Brinkley Snowden, Mrs. William Overton and Mrs. S. R. Leatherman have been the scenes of three lovely spring musicales. Angelo and Joseph Cortese, harpist and violinist, appeared on each program, together with Catherine S. Jones, Wythe Macrae, Elsa Gerber, members of the Renaissance Circle, and others. The accompaniments of Mmes. McCoy, Bower and Sturm were eminently satisfying. A unique feature of these recitals was the playing of such artists as Levitzki, Rachmaninoff, Godowsky, reproduced on the Ampico, and the sympathetic accompaniments for the numbers given by Mrs. D. L. Griffith.

MARY BOLLING-CHAPMAN PRESENTS CHILD PIANIST-COMPOSER.

Mildred Mitchell, the thirteen year old artist pianist-composer, pupil of Mary Bolling-Chapman since she was five years old, assisted by Lois Mayer, pianist, and Mrs. J. M. Cole, soprano, gave a creditable account of herself last week in a recital at the Goodwyn Institute. The program included Bach's solfeggietto in C; "Humoresque," op. 10, No. 2, Tchaikowsky; arabesque in G, Debussy; Chopin's preludes in C minor and A minor, and waltz, A flat, op. 42, and the "Sleigh Ride," Tchaikowsky.

NEW AUDITORIUM FOR MEMPHIS.

The new auditorium which has so long been the dream of citizens in general in addition to music lovers, is now a certainty, the contract having been given out recently. The building of this auditorium, which is to be in Italian Renaissance style, will mean that the Symphony Orchestra, with Arthur Nevin as director, will take on new life and interest, and that not only the concerts given by the orchestra and municipal chorus will be heard by packed houses at prices much lower even than now (though that seems incredible), but also the artist concerts too will be much better patronized, where at present real lovers of music are possibly denied this pleasure because of prohibitive prices due to small seating capacity of the theaters.

Four concerts have been given during the season by the Symphony Orchestra and Municipal Chorus, assisted by soloists, which mark a notable advance during the year. Never in any previous season has interest been so keen or enthusiasm so pronounced. Artists appearing have been (with the Cortese Brothers) Emmy Destinn, Roderick White, Matzenauer, Tetrazzini, Althouse, Gluck, Zimbalist, Mabel Garrison, Florence Macbeth, Flonzaley Quartet, Galli-Curci and the New York Philharmonic Orchestra; (the Beethoven Club) Lashanska, Middleton, Culbertson, Edward Morris, Helen Stanley, Florence Hinkle, Merle Al-

cock, McQuhae, John Quine, the Russian Ballet; (Mrs. Jason Walker's two courses) Moiseiwitsch, Mero and Frances Nash; Salvi, Bauer, Thibaud and Percy Hemus, with Gladys Craven accompanist; Mrs. S. J. Latta, Kreisler, Sparkes, Martinelli and Titta Ruffo. J. V. D.

Hans Hess as a Pedagogue

An artist who is a born pedagogue with a keen sense of how to convey what he wishes his pupils to know is Hans Hess, the cellist. Mr. Hess is a teacher of many of the successful young cellists before the public, who are filling important positions in the leading symphony orchestras, as well as concert artists. For three consecutive seasons his pupils were the winners of the \$100 scholarship awarded by the Lake View Musical Society—Anne Slack, Theodore Ratzer and Goldie Cross.

Mr. Hess' students figure prominently in the Civic Orchestra of Chicago, from which the principal cellist, Theodore Ratzer, who has received his entire schooling from Mr. Hess, was engaged for the Chicago Symphony Orchestra. Ethel Murray, one of the most accomplished women cellists before the public, has been engaged for an extensive tour this season. Goldie Cross, a member of the Civic Orchestra, has accepted a six weeks' tour as soloist with Miss Ver Haar. Beulah Rosine, who is rapidly gaining recognition in Chicago and who was personally selected by Mr. Stock for the first stand in the Civic Orchestra, is remaining for the summer, coaching with Mr. Hess for her Chicago recital next season. Alois Smrz, the young Bohemian cellist who elicited such high praise from the critics at his recent Milwaukee recital, has refused several offers for Chautauqua tours so that he may take advantage of Mr. Hess' summer class. He has been reengaged to teach at the Meyer School of Music in Milwaukee for the coming season. Miriam Little is meeting with extraordinary success with the cello department of the University School of Music in Lincoln, Neb. Herbert Grant, a young member of the Civic Orchestra, is on a twenty weeks' tour for the summer. Ezra Hartman, also a member of the Civic Orchestra, is continuing his studies with Mr. Hess for the summer. Among the other fine cellists who are holding important positions and continuing their studies with Mr. Hess for the summer are Elizabeth Hagberg, Chicago; Lawrence Gindl, Hammond, Ind.; Joseph Barron, Chicago; Carlotta Paula, Chicago; William Shapiro, Milwaukee; Nathan Zimmeroff, Chicago; Frances Quackenbush, Chicago.

Other pupils registered for the summer are: Ethel Tomlin, Theo. Coleman, Albert Feigan, Sterra Feigan, Lucille Freiburg, Frederick Kaltenbach, William Lock, Minnie Ratzer, Lillian Rehberg.

Mr. Hess has been prevailed upon to add still another day to the two days that he has already reserved for teaching.

Huberman's Strenuous Season

Bronislaw Huberman, the renowned Polish violinist, who returns to America in October, has during the past season played a record number of concerts and recitals. Beginning on September 17 in Helsingfors, where he played five consecutive engagements, he has made since that date and up to the first week in April one hundred appearances. In Italy alone, from November 9 to December 25, he played no less than thirty concerts, and Paris has listened rapturously to this astounding artist six times during the one season.

In spite of such strenuous activity Mr. Huberman has not yet taken a vacation, but at present is concertizing in Germany with phenomenal success.

Matilda Locus for the Capitol Theater

Matilda Locus, the young pianist who met with such great success last October when she played with the National Symphony Orchestra at Carnegie Hall, has been engaged to appear during the week of June 12 at the Capitol Theater. She is the third well known concert artist engaged by that institution, the other two being Percy Grainger and Sascha Jacobsen.

Miss Locus is only fifteen years old and a pupil of Alexander Lambert.

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SAINT-SAËNS' AGE.

"Will you kindly tell me how old the French composer Saint-Saëns is? Is he not quite an old man? I know he came over here a few years ago but have forgotten how old he was at that time. Thank you for the information!"

Charles Camille Saint-Saëns, to give him his full name, was born October 9, 1833, so on October 9, 1921, he will be eighty-eight years old. It was in 1915 that he came over for the Panama Exhibition in San Francisco. It is said he began the study of music at the age of two and a half years, taking piano lessons from a great aunt, so he has passed all his life, so to speak, in music.

WHICH GIVES BEST TRAINING?

"In reading of the vocal instruction given in England the other day, I was surprised to learn how ineffective it was as to training; in fact the writer had not one good word to say as to the efficiency of the teachers, particularly in the music colleges. Do you think this is true?"

Without criticising the musical colleges and schools of England (it was particularly of London that the criticism was made), it may be said that nearly all the opera companies have found it difficult to obtain "good" singers for their companies among the English taught. There are of course exceptions to every rule, and some of the artists who have come over to the United States have made good in spite of their English traditions. However, American teachers were responsible for the success of one or more of these visitors, that is American teachers residing in London. It was, however, of the academic training that the criticism was given, and the writer personally knew some very poor teachers who were connected with the large music institutions—at least the pupils of these teachers bore out the opinion of their inefficiency. This refers to vocal teachers only. The instrumental training was on a higher level. Perhaps one reason for the inadequate teachers, is the loyalty of the English to musicians. Singers are before the public as long as they can totter upon the stage, their voices gone, their singing painful to listen to or look upon. An appointment in some of the Schools of Music seem to be for life.

But England should not bear the blame of being the only country of bad singers; we certainly have heard some atrocious "efforts" from other countries in Europe, who make loud claims of being more musical than any other countries on earth. There have been so many inflicted upon this long-suffering country of ours that the European education does not altogether recommend itself.

ENGLISH CRITICISM.

"It rejoiced my heart to read the editorial in a recent *Musical Courier* in regard to the criticisms made about America's preference in music. It is not always, however, that the English musician who comes to this country to earn the money which he is unable to get in his native land, waits until his return to the other side before expressing his uncomplimentary opinion of us. Is this not true?"

The Information Bureau can join you in saying "it rejoiced my heart" to have its private opinion editorially confirmed. Having suffered from the Ballad Concerts in London for a number of years, their special mention brought great pleasure. Ballads with the silliest words and music without any merit would be heartily applauded, quite as much as something really good, for there were some good things interspersed. For instance, John McCormack made his first appearance at a Chappell Ballad Concert after his return from studying in Italy. The writer was present and what pleasure it was to hear such beautiful diction, to say nothing of the voice and artistic singing.

During the war America was the country to which all the musicians of Europe, good, bad and indifferent, fled, although previously noses were turned up in the air at the very thought of so doing. How pleased they all were to come to "dear America." Well, as it has turned out there are those whom we are glad to have remain, but they are a small proportion of the numbers who came.

SPRING FESTIVALS.

"Why is it that there are so many music festivals in the spring? Their name seems to be legion. It is that there is more interest taken in music than formerly? I do not remember there being so many in past years."

One reason for the music festivals occurring in the spring is that the opera singers are all here at that time, "in a bunch" so to speak, and engagements can be easily arranged during the winter season, while in the autumn they do not all come over at the same time so it would necessitate the festival managements going to much more trouble in arranging dates for the autumn. Then, too, the rehearsals by the choruses for the festivals have been going on all winter, so the clubs are prepared and ready for the festivals to follow "right along." It is of course equally true that the autumn choruses have been rehearsing during the winter, which necessitates supplementary work during September, when much work is done, for instance, for the Worcester and Maine festivals. If advantage was not taken of the spring, in many cases the festivals would have to crowd upon the beginning of the chorus work for the winter. The spring, that is in most years, is a pleasanter season to travel in than after the cold has set in for the winter; and is there not something about spring that lends itself to festive occasions, making people want to sing and rejoice that summer is coming?

Gray-Lhevinne Activities

When the Gray-Lhevinne season of ninety joint recital engagements was completed, Estelle Gray-Lhevinne remained in New York for a couple of weeks to have some special summer gowns designed, hear some of her friends in their concerts, etc., before going on West for the well earned rest after a busy year. The Gray-Lhevinnes have a palatial summer home in California, with their own beach, only a few minutes from San Francisco.

Mr. Lhevinne is filling some thirty piano recital dates since completing the joint recital tour with Mme. Gray-Lhevinne. Since the middle of May Mr. Lhevinne has made somewhat of a sensation, being warmly received and greatly liked for his virile personality in many Southern and Eastern cities, among them the following: Okmulgee, Okla.; Paris, Tex.; Texarkana, Tex. (where he had one of the huge audiences which the Gray-Lhevinnes seem always to draw); Muskogee, Okla.; Fort Smith, Ark.; Dallas, Tex.; Greenville, Tex.; Alexandria, La.; Shreveport, La.; Louisiana College, Vicksburg, Miss.; Jackson, Miss.; Brookhaven College, Miss.; Columbus, Miss.; Birmingham, Ala.; Augusta, Ga.; Columbia, S. C.; Wilkesbarre, Pa.; Bethlehem, Pa. (Moravian Seminary), and Hazelton, Pa.

Claussen a Favorite in Philadelphia

"Our great favorite, the superb voiced Julia Claussen," was the way a review of this singer's performance with the

Metropolitan Opera Company began in an article in the Philadelphia Record of April 20. Mme. Claussen within the month appeared in that city both as Amneris in "Aida" and Ortrud in "Lohengrin," and for both her interpretations won superlative praise. In referring to her appearance in the former opera, the Record called it "magnificent," the North American compared her to Homer, and the Public Ledger felt that "her voice was a reminder of Matzenauer, with surpassing merit of its own."

In writing about her singing of Ortrud, the Inquirer called it "the most striking and poignant feature of the performance; the Record, "wonderful;" the Evening Bulletin, "impressive and thrilling," and the North American "magnificent"—the same word the Record used to describe her Amneris.

And as a climax, the Inquirer summed up the merits of her performance with a sentence that stands out by itself: "Nothing so good of the kind has been seen here since the debut in the same role of Schumann-Heink."

De Horvath Not with Bush Conservatory

Cecile de Horvath has severed her connection with the Bush Conservatory in Chicago in order to devote her time more exclusively to concert work. Next season promises to



CECILE DE HORVATH,
Pianist.

be an active one for her, and preparations for the winter's programs will consume most of her time this summer. She will accept only a limited number of advanced pupils for private teaching. Mme. de Horvath's concert playing and teaching have been fully endorsed by Ossip

Gabrilowitsch, Ignaz Friedmann, Wassili Safonoff and Walter Damrosch.

While in Berlin, Mme. de Horvath prepared some pupils for Mr. Gabrilowitsch. She is the only artist accepted by that conductor for coaching, and consequently is thoroughly versed in his artistic principles. She has brought out a number of pupils in successful concerts and also in orchestral appearances with the New York Symphony Orchestra, Walter Damrosch conducting, and with the Berlin Philharmonic Orchestra under Dr. Kunwald. Her success with her pupils has been as great as her success in the concert field, and she thoroughly enjoys imparting to them the artistic and technical principles of piano playing.

IMPRESSIONS OF VIENNESE MUSICAL LIFE

(Continued from page 7)

Another local star, Berta Kiurina, stood the difficult test of song interpretation in a recital of the compositions of Joseph Marx (an interesting figure to whom we shall have occasion to return another time). Both Duhan and Kiurina, by the way, are members of the Vienna Staatsoper, and it is interesting to note in this connection that virtually every singer one hears nowadays is engaged at some opera house or other. The song recitalist as a specialist is fast disappearing altogether and the opera singer is fast usurping his place.

The cause of this lies with the opera houses on the one hand and the public on the other. In Vienna the Opera can afford to engage first class artists, only at intervals, and by allowing them the utmost liberty for concert work. The public here, as elsewhere, goes after big names and looks for the cachet that a great opera house gives. The result is the inevitable adulteration of recital programs with operatic "favorites."

Against such baleful influences even Vienna, is not proof. Yet, all in all, music making in the city of Beethoven and Mozart, of Schubert and Mahler, is on a higher niveau than anywhere on the continent. Nobody despairs of Vienna today (who has seen it) but the Viennese. And they, poor souls, have adopted a policy of laissez-faire. Behold the lilies. . . . Contradictory, indeed, are the social phenomena, but at a broad perspective there is a unity even in these. Vienna, more than ever, is the musical capital of Europe. The future, black as it looks, will bear this out. CESAR SAERCHINGER.

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OPINIONS OF THE PRESS

Echoes of Kronold Silver Jubilee Concert

This year Hans Kronold's annual appearance at the Waldorf-Astoria Hotel, May 13, took the form of a jubilee, marking his twenty-fifth anniversary concert in New York. A feature of the affair was the first performance of a new work for cello, his own elegy, "To Our Heroes of 1918," which created unusual comment. Many people rank Mr. Kronold as high as a composer as they do as a solo cellist, and the work made a deep impression. The New York daily papers gave space to the recital, some of them in detail, and two press excerpts are herewith reproduced:

Hans Kronold, the violoncellist, last night rounded out twenty-five years as a musician who has won far more than ordinary distinction, and celebrated his anniversary by a recital in the Astor Gallery of the Waldorf. In a program which contained so much of the best, Mr. Kronold's own elegy "To Our Heroes of 1918," given for the first time, took rightfully the place of honor. It plays the changes on the pathos and the grandeur of the impulse and the sacrifice, and as a brave salute to the men who fell, as well as the men who came back, will have its niche in the history of the war. —New York World, May 14.

Friends of Hans Kronold filled the Astor Gallery of the Waldorf last evening to hear his annual concert. Mr. Kronold, who has played for many years at All Angels' Church, Eighty-first street and West End avenue, gave a most finished performance on the cello. Mr. Kronold's selections served to show his excellent technique and his sympathetic interpretation. —Brooklyn Citizen, May 14.

The Rev. Harry L. Everett, of the First Congregational Church, Jersey City; former Congressman J. Van Vechten Olcott, and Dr. F. B. Shallow, of the Board of Education, took this occasion to pay tribute to Mr. Kronold, and lauded him not only as a great cellist but also as a warm personal friend and a man of fine attainments. The clergyman might have said that Mr. Kronold's playing in church is such as might well convert any heathen to Christianity, so full of devotional spirit is it. For instance, it is on record that when he played at the Port Chester M. E. Church early in the season, to a crowded audience, he was re-engaged, this engagement being the outcome of his appearance at the nearby Stamford M. E. Church.

Grainger Takes Crowd by Storm

So read a headline in the Bozeman, Mont., Daily Chronicle of May 20 after that famous pianist and composer appeared in recital before a capacity audience in the Municipal Theater on the preceding evening. Extracts from the article in question are reproduced herewith:

Such piano playing was never before heard in Bozeman. Of the concert it is easy to write—a record-breaking house and enthusiasm outstripping in stick-to-itiveness and sincerity anything "within the memory of the oldest living inhabitant." Of Percy Grainger, the man and musician—it is not easy to write. The amateur pen fails, and is laid humbly aside while one recalls the ultimatum of an accepted critic such as Henry T. Fink of New York, who says of him: "Hats off! A genius! He is an incarnation of the bustle, the activity, the cheeky, breezy informal quality of young lands and new peoples. He is the best antidote to the cosmic gloom following the war."

Far from the beaten path of pianists generally, is Percy Grainger. His difference lies not only in his playing but in the type of music he presents. With a profound reverence for the old and the established, he is yet the champion of the new and untried, as it exists in the music of present day Anglo-Saxon writers, both English and American.

After Percy Grainger's recital in Missoula, Mont., the Daily Missoulian of May 17 had this to say:

What there is about this particular artist that makes him one of the most appreciated pianists before the public of today is very difficult of defining. His big buoyancy, his optimistic spirit and his clear, vigorous work at the piano, all these have their weight, but the charm of the man comes from something not capable of description. Whether the selection he is playing is a classic or one of those in lighter vein in which he delights, his attitude towards the thing under his fingers is alike refreshing, and he gives it his most careful and artistic attention.

There is nothing effeminate about this artist's playing. Rather it is notable because of its strength and masculinity. Mere technical difficulties melt away before his masterful touch, and you are led to wonder if after all there could possibly be any technical difficulties. Grainger's own compositions were enjoyed to the limit. The "Gum-suckers' March" was a most unusual selection, and the composer was recalled again and again. One must wish heartily for a return of this charming artist at some time in the near future. If expressed appreciation and applause speak what his audience felt last evening, Percy Grainger will long remember Missoula as a city where he will always be welcome for a return engagement.

Hans Hess Captivates Indiana Audience

Hans Hess, cellist, of Chicago, received the following comments upon his appearance, April 28, in Terre Haute, Ind., before the State Normal School, where he again was most successful:

Hans Hess, the famous violoncellist, rendered an exceedingly interesting program last night at Normal Hall before an enthusiastic and appreciative audience. Mr. Hess was accompanied by Juul Rosine at the piano, whose splendid playing added much to the harmony of the program. Mr. Hess' wonderful technique and poetic interpretation won successive applause from the large audience and many encores were demanded. It was one of the best musical programs given in Terre Haute for many years. —Terre Haute Star, April 29.

An appreciative audience greeted Hans Hess, one of the world's greatest cellists. Mr. Hess captivated his audience with each and every number, and he liberally responded to the demand for encores. His pretentious program was immensely enjoyed. —Terre Haute Tribune, April 29.

John Finnegan Praised in Two Countries

Tenor John Finnegan sang as soloist with the Paulist Choir in the spring, winning splendid press notices from both Canadian and United States audiences. Some of these tributes read as follows:

John Finnegan is a tenor greatly liked by audiences and deservedly so. He has a voice of peculiar lyric lightness and smoothness. —Rochester Post Express, March 31.

The aria from "Jephtha," "Waft Her Angels," was sung with exquisite taste and delightful voice by John Finnegan, an old Toronto favorite, who, later in the program sang "Moon of My Delight," from "The Persian Garden," again adding to his laurels. —The Toronto World, April 1.

On one occasion the writer was talking with one of the world's greatest musical authorities and the question was asked: "What is the most difficult class of music to sing?" He instantly replied, "First, oratorio, and immediately after that, the ballad." This is apropos of the singing of John Finnegan, soloist of the Louisville

Male Chorus last night. All his selections belonged to the ballad, romantic and oratorio style. The ballad is the "song that tells a story." It may be long and complicated, it may be short and sentimental, but it must have the essentials of the narrative.

Mr. Finnegan's first group contained two pure classics—Schubert's "Thou Art Sweet Peace" and Handel's "Where'er You Walk," with Rubinstein's "Dream" and MacDowell's "Beaming Eyes" to complete the number. Nothing can excel the beauty of its tone and the purity of its utterance. His voice is not powerful—it need not be. It is like one of those jeweled miniatures that a connoisseur lovingly peers at through a magnifying glass. It is warm, though, and it glows richly. His second group contained "The Snowy Breasted, Pearl," De Vere; "The Next Market Day," Hughes; "Dream Song," Warford, and "Love's Admonition," Rhys-Herbert. His high tones had a celestial quality of indescribable beauty, and the hearty human interest he infused into the lighter songs "put the comethers" over the audience entirely. He loves to sing and everybody loves to hear him sing—so we were all satisfied. —The Louisville Times, April 8, 1921.

Mr. Finnegan's voice is of exquisite purity and sweetness and he sings artistically. In addition to his solos, he sang Verdi's "Home to Our Mountains," as a duet with Master Huber. —Trenton State Gazette, March 30.

Mr. Finnegan has a voice of glowing color and vibrant depth, and uses it with not a little dramatic power, as well as delicacy of light and shade. —The Hamilton (Ont.) Spectator, April 20.

What San Francisco Thinks of Polacco

When Giorgio Polacco appeared as conductor of the Chicago Opera Association in San Francisco, Cal., his wielding of the baton made such a deep and favorable impression upon the music critic of the San Francisco Chronicle that he devoted considerable space to him in his review of one of the performances. This is what that writer had to say about the artistry of the famous conductor:

No small share of the glory of the evening lay in the hands of Giorgio Polacco, those wonderful hands that move so delicately over the orchestra building inviolable structures of sound. Polacco's concentration of effort is tremendous; he works with an intense economy, that communicates itself to his organization. Not that the smallest detail is slighted—far from it. Rather, every detail is seen in its exact relation to the whole and given accurately and clearly its precise value. Only a conductor whose vision is broad enough to hold before him the ultimate result to be sought, and whose comprehension is keen and penetrating enough to see the value to be placed upon every smallest share of that result could do what Polacco does when he lifts his baton.

An electric, vibrant thrill flows from every gesture of Polacco's hands, every slightest motion of his head. His hand moves ever so little, the merest shadow of a gesture, and the violins dim into fragile ghost-tones. He turns his head a trifle, perhaps his chin lifts with a sudden quickness, and the tramping of the basses comes abruptly through the music.

Occasionally his intensity speaks in a word that drives like an arrow here or there among his men; more often he lifts his orchestra by sheer force of his dominating mastery.

On the stage, the same thing happens. Prima donna or chorister, Polacco never relaxes. More particularly in the ensemble does he infuse his own directness into the singers. To the last chorus man and woman, the singers sent out every vibration of energy that they possess, yet it never becomes mere straining for force. Something of Polacco's fundamental grasp and balance of comprehension touches the singers, and they are keenly alive.

Polacco never wastes the smallest fraction of a gesture. When the enthusiasm of the audience prolonged the applause beyond the point of acceptance, it took only a motion of Polacco's hand to quiet the over-exuberant house. Probably not more than a few hundred of the thousands there actually saw the gesture, but the quiet, unpretentious little man on the conductor's stand instantly took control of the situation. —San Francisco Chronicle.

Herma Menth Highly Successful in Sandusky

According to the press clippings at hand, it was an unusually fine piano recital which Herma Menth gave in Sandusky, Ohio, on May 6. Her program was varied so that it would meet the taste and appreciation of those critical few who have made music a profession and also for

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Gallagher is leading basso on tour with the Scotti Opera Company, and was soloist on tour with the Cincinnati Orchestra, etc.

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the music lovers who listen and enjoy without criticism. Two of the dailies reviewed the recital in part as follows:

Her technic is prodigious. . . . Her touch is like velvet, but beneath there is the strength of highly-tempered steel, which makes the climax of her numbers electrifying. And against this perfect background of technic Herma Menth paints an embroidery of tone which is entrancing. Octave passages, runs, trills, intricate thirds and fifths become simple under the artistry which she brings to bear upon them.—Molly Lee in The Sandusky Star-Journal, May 7, 1921.

When I write that Herma Menth is a genius of wondrous interpretative power and technical equipment, the story of her marvelously played program is not one-tenth told. She abundantly proved herself the soloist of the entire musical season. While she is an individualist she does not defy tradition—instead she glorifies it with her vivid genius.—Lilly Johnson in The Register, Sandusky, Ohio, May 7.

Ellerman "a Singer of Rare Ability"

There have been many concert engagements during the 1920-21 season for Amy Ellerman, and the critics at all times have been lavish in their praise of her art, as per the attached:

In Miss Ellerman's voice there was a splendid volume of rich tones which, combined with perfect artistry and feeling, showed equally well in simple lyrics as in classical numbers.—Iona Daily Standard, Iona, Mich.

With her charming personality and her voice of clear, deep, rich tones, Miss Ellerman captivated her audience on her first appearance.—The News, Marietta, Minn.

Miss Ellerman, a singer of rare ability, more than pleased the audience with her wonderful voice and charming personality.—Eden Valley Journal, Eden Valley, Minn.

Music critics of Pittsburg say they enjoyed the recital more than any recital heard in Pittsburg in some time. Miss Ellerman, an artist of high rank, made one feel her art was a success in every detail.—Pittsburg Sun, Pittsburg, Kans.

Miss Ellerman's voice is a clear melodious contralto of great volume and very pleasing and flexible.—Fergus Falls Daily Journal, Fergus Falls, Minn.

Reading Wants Jollif to Return

Norman Jollif, baritone, appeared recently as soloist with the Reading Choral Society, and the press of that city praised his work as follows:

Norman Jollif should, ere long, be recognized as an artist of the very highest rank. He has a sincere stage presence, a voice extremely rich in harmonic resonance, and he possesses true tonal values, well moulded interpretations and a diction that is almost uncanny. His aria "O tu Palermo" showed well rounded loveliness of phrase, an accent of rare beauty of tone, and the subtle secret of real musical effectiveness. The group of folk songs were of interest and provided an example of remarkable diction and his concluding group brought out a well deserved double encore. We shall be glad to have him return here at an early date.—Reading Herald Telegram.

Norman Jollif gave delightful selections. His aria was excellently interpreted, his full rich tones being taken with ease and cleverness. In his group of folk songs, he displayed ease in his high pianissimo tones and wonderful resonance in his middle register. His last selection, "The Wreck of the Julie Plante," gave the artist distinct advantage to display his dramatic ability, and in all his numbers his enunciation was superb. He was greeted with prolonged applause and frequent recalls.—Reading Eagle.

Seydel Possesses Personality Which Charms

Subjoined are a few more press notices which Irma Seydel has received, both a violinist and composer, on her present extensive concert tour:

Especially did the work of Miss Seydel please. She is an exceptional violinist.—Birmingham Age-Herald.

Miss Seydel is a finished violinist of unusual technic.—Nashville Banner.

Irma Seydel not only proved herself an artist in the rendition of several beautiful numbers, but possessed a personality which charmed her audience.—Nashville Tennessean.

Concerto in A minor (Bach) played very beautifully by Miss Seydel was a rare musical treat. A composition, "Au Clair De Lune" (Maurice) dedicated to Miss Seydel, was well received. Two of her own compositions, "Minuet" and "Caprice Espagnole," proved very charming.—Southwest American, Fort Smith, Ark.

Miss Seydel is a violinist of splendid technic and musical insight.—Memphis Commercial Appeal.

Pavloska Scores in Fresno

Irene Pavloska was the feature of the music festival held at the Civic Auditorium in Fresno, Cal., April 29, as the following excerpts from the press testify:

Irene Pavloska proved to be the outstanding feature of the two great concerts given yesterday at the Music Festival in the Civic Auditorium. Many of her hearers termed her the best soprano that has appeared in Fresno. A wonderful voice has this mezzo. From a contralto to a high soprano her range covers, and in no register could one distinguish a flaw. Her notes were as clear as a bell and her diction absolutely perfect. In her aria from "Louise" she showed the wonderful power of her voice and proved her dramatic ability, while in the lighter numbers her interpretation was superb.—Fresno Herald, April 30.

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Recital at the Boice Studio

Susan Smock Boice and Mrs. Henry Smock Boice issued invitations to a studio recital for May 18, at 65 Central



MARIE NICHOLSON,
Soprano.

Park West, at which the singers were Marie Nicholson, soprano; Erwin Kramer, tenor, with Elizabeth Topping, pianist. An attentive and interested assemblage listened to the eight numbers on the program of much variety. Miss Nicholson began with Leo Stern's waltz song, "Spring," singing it with facile interpretation, a fine trill and brilliant high C. "Light" (Vanderpool), is a taking melody-ballad, and in this, as well as "Life, Love and You" (Scott), she did some fine singing, with distinct climax. "Oh, Didn't it Rain," one of the Burleigh humorous negro spirituals, and O'Hara's "I Would Weave a Song," were sung with impassioned delivery. Her facility as coloratura singer was evident in David's "Charmant Oiseau" which drew big applause. Her expressive style of singing was notable in "Si mi chiamano Mimi" ("La Bohème"), and her always distinct enunciation, especially in an encore, "Rosebud," all this made her singing enjoyable. Later she appeared in a duet, and "Songs of the American Indian" by Cadman, the latter in very taking Indian costume. A song by the accompanist of the evening, Carrie M. Cramp, "The Prophecy," having a graceful refrain, was sung by her. Comely appearance and stage presence make Miss Nicholson's work additional enjoyable. She was later engaged to give the Indian songs at Hotel Pennsylvania affair the following evening.

Erwin Kramer sang two love songs by John Prindle Scott with ardor and style, pleasing most of all in his encore, "I Heard a Thrush." He also sang an aria from "Don Juan" and "The Last Song," Tosti.

A notable feature of the affair was the piano playing of Elizabeth Topping, whose imposing conception and performance of the toccata and fugue (Bach-Tausig) and pieces by Liszt, Scarlatti and Chopin, all called attention to her unusual pianism. An encore was the Gluck-Brahms "Gavot," which she played with exceeding grace.

Prindle Scott's New Sacred Songs

Two new sacred songs by John Prindle Scott will be issued in the near future by G. Schirmer, Inc. Both are settings to scripture texts, one of them being the familiar verses "Consider the Lilies of the Field, how they grow," and the other "As the mountains stand 'round about Jerusalem, so the Lord is 'round about his people forever." Both will be issued for high and low voices.

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CINCINNATI

(Continued from page 14)

ship at the Fontainebleau Conservatory, near Paris, and is to sail shortly.

Lucy de Young, a pupil of Dan Beddoe, appeared in a song recital April 29. She has a fine contralto voice.

Dorothy Lyon, cellist, pupil of Karl Kirksmith, and Jane Beats, contralto, pupil of Thomas James Kelly, gave a joint recital at the Cincinnati Conservatory of Music on May 9. Miss Lyon is a cellist of fine promise, well equipped technically. Miss Beats is a well schooled singer who sings with assurance and authority.

Claudia Peck, a pupil of Jean Ten Have, gave a violin recital at the conservatory on May 13. Her program provided her with the means of displaying a well grounded technique and a lovely tone.

Josephine Grant, pianist, from the class of Marcian Thalberg, was presented in recital May 14, giving a program of the conventional classics as well as examples of the modern schools in a manner that reflected credit on both herself and her teacher.

COLLEGE OF MUSIC ITEMS.

The College of Music has planned a summer music course, beginning June 20 and continuing until July 30, that will be above the ordinary. In addition to the regular faculty, which will continue teaching for the above period, the management has secured the services of several well known musicians whose ability as teachers is well known. These are Giuseppe Campanari, for many years a leading baritone with the Metropolitan Opera Company, who will conduct master classes in voice culture; Charles Heinroth, well known concert organist, who will give lessons privately and in class on the organ, and Clarence Adler, former Cincinnati, who is now a resident of New York, a leading teacher of piano. He will give lessons in private as well as conduct master classes.

A recital of more than ordinary merit was given by the pupils of Albino Gorno, head of the piano department of the College of Music, at the Odeon, May 4, where a concert of ensemble music was enjoyed. It included compositions for two pianos and also movements from concertos, with the orchestra parts on the second piano. The accompaniments were supplied in each instance by other pupils. The work spoke in most eloquent terms for the methods and ability of the teacher. The recital was a very enjoyable affair. Uberto Neely, a pupil of Emil Heermann, was the assisting artist, playing, with Esther Remke, a sonata for piano and violin by Arthur Foote.

The pupils of Romeo Gorno, of the College of Music, presented a very pleasing program May 5 at the Odeon, where a program of piano solos and ensemble music was heard, which gave the participants an opportunity to display their ability.

There was a concert April 26 at the Odeon wherein both the college chorus and orchestra participated. A number of the advanced vocal pupils sang an ensemble number from Mozart's "Marriage of Figaro." There were also two short choral numbers, the "Stabat Mater" by Verdi and the "Olaf Trygvasson" by Grieg. The accompaniments were played by Helen Varelman. The concert was under the direction of Albino Gorno.

The pupils of Lino Mattioli gave a recital May 3 at the Odeon. The numbers consisted both of solo and ensemble selections.

A recital of the pupils of Giacinto Gorno was given in the Odeon on April 27. The numbers included operatic and modern songs.

The pupils of Irene Carter were heard at the College of Music May 7 in a recital that was enjoyable in all respects.

NOTES.

The Schola Cantorum, a mixed chorus recently formed, composed of sixty-five voices, all students of the University of Cincinnati, gave its initial concert in McMicken Hall, under the direction of Will R. Reeves. There was a large audience present, and it was the consensus of opinion that the chorus is one of force and power, rendering the several numbers in a pleasing manner. The soloists were Hazel Jean Kirk, Harold Woodward, Frank Biddle and Margaret Powell. The accompaniments were played by Mrs. T. P. Williams. The program included a variety of songs of merit and was well rendered.

In connection with the seventh Sunday afternoon concert of the East High School Community Center, April 24, John J. McClellan, organist of the Mormon Tabernacle, Salt Lake City, Utah, rendered a short program. His playing was much enjoyed. In addition to his performance numbers were also played by C. Hugo Grimm, Karl Kirksmith, principal cellist of the Cincinnati Symphony Orchestra; John C. Hoffmann, Mrs. Tommy Prewett, Katherine McDonald and Marian Slingluff.

Adolph Vogel, cellist of the Cincinnati Symphony Orchestra for the past two seasons, has severed his connection with that organization and will become a member of the Philadelphia Orchestra.

The annual dinner of the Southern Ohio Organists' Guild was held, with thirty-five members present, at the Grand Hotel. The dinner marked the eighth anniversary of the organization.

Trinity Orchestra, under the direction of George R. Myers, gave its seventh annual concert at Emery Auditorium May 6. The concert was enjoyed and was in the usual good style of that organization, which has appeared before the public 144 times, thirty-seven of which have been in the past year. The proceeds of the concert were for the benefit of the orchestra fund.

A chorus of sixty voices sang Haydn's "The Creation" May 3 at the Rockdale Temple, Avondale. The chorus was supported by fourteen members of the Cincinnati Symphony Orchestra.

A song recital by pupils of Caroline Rieder Bohmer, assisted by George G. Soeller, first flutist of the Cincinnati Symphony Orchestra, was given May 13 at the East High School Auditorium.

Haydn's "Creation" was sung at Christ Church by a choir of sixty voices April 24. The choir was assisted by ten string players from the Cincinnati Symphony Orchestra.

Goldie R. Taylor has returned to her studies after several weeks of coaching in New York. While away she enjoyed the privilege of playing for Harold Bauer.

Dorothy Dasch Reese has returned from New York after

a time devoted to study, and has resumed teaching at her studio in the Odd Fellows Temple.

Blanche Dungan, pupil of Gladys Hook, gave a piano recital in the Palace Hotel parlors May 9. The program covered a variety of classics.

Six harp pupils of Joanne Mulrean-Sanning gave a program in the ballroom of the Hotel Gibson.

A vocal recital was given at the Woman's Club auditorium, April 27, by the pupils of Tecla Vigna, assisted by Erwin Tiemeyer, flutist.

Hattie Uller presented her pupils in a recital at the East End Library Auditorium May 5 and 10. W. W.

Why White?

The opening night of the big festival has come. The last of the expectant auditors are filing as quickly as possible into their seats in the decorated auditorium. The stage platform is filled with row after row of white gowned girls. They constitute the chorus and have been training for months in preparation of this event. White, all white, nothing but white, plain and unmitigated, is the only color the soloists have at their back when they make their appearance on the stage, "the cream topping off the milk."

"Why white?" queries Florence Easton, just returned from a triumphant performance at the Spartanburg festival, where the young ladies in the face of all convention were gowned in the soft colors of the rainbow.

"They looked just like a big bunch of the sweetest sweet peas that you ever saw in your life!" said Miss Easton enthusiastically. "Why white?" And convention answers never a word, except in the case of precedent setting Spartanburg.

DENVER

(Continued from page 10)

Baklanoff as Escamillo, and Margery Maxwell as Micaela formed a notable cast. Mary Garden as Carmen was mischievous and vivacious, naughty and willful, but always captivating. Muratore was in excellent voice, which means that the part received a splendid presentation. Miss Maxwell was a lovely Micaela; she has a beautiful soprano, clear, true and of exquisite timbre. Polacco conducted brilliantly.

"L'ELISIR D'AMORE."

The closing performance on Saturday evening was Donizetti's delightful "L'Elisir d'Amore," which gave Miss Hempel another opportunity to delight her audience. Bonci was heartily acclaimed for his beautiful singing of "Una furtiva lagrima." Rimini, as Belcore, was in fine voice and quite happy in his part. Cimini conducted and infused into the music a sprightly spirit and joviality. J. T.

Concert Series Arranged for Somerton

On May 24 a musicale was given in Somerton, Pa., by Maude H. Evans, soprano; Florence Haenle, violinist; Bernard Poland, tenor, and John Curtis, Jr., conductor, organist and accompanist. This was the sixth concert that Maude Evans and Mr. Curtis had given in Somerton and the third time that the other two artists had appeared there. Arrangements are being made for these musicians to give a series of at least seven concerts in Somerton next season, the best proof of the success that has attended this year's appearances.

Music at Princeton, N. J.

Princeton, N. J., May 25, 1921.—The first and second recitals of the Third Fortnightly Vesper Series took place in Proctor Hall on Sunday afternoon, May 1 and 15, Alexander Russell, organist and director of music at Princeton University, officiating. The composers represented included Bach, Widor, Guilmant, Wagner, Ravenello, Arcadelt, Thiele, Mendelssohn, Tschaiikowsky, Dubois. On Saturday afternoon, May 21, the Princeton University Choristers were heard in their fifth recital of folk songs. J. V.

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ACROSS THE COUNTRY

(Continued from page 29.)

of students. His voice is of clear, true quality and expressive, presenting each song in the proper mood. His work in the negro spirituals was unusually good. The program consisted of numbers by Lambert, McGill, Park, Walt, Mozart, Burleigh, Graves, Reddick, Hathaway, Donizetti, Herbert, Damrosch and old Scotch and old Irish songs.

The Chaminade Choral Society, Julien Paul Blitz, director, appeared in choral concert May 7. The chorus contributed two numbers—"The Moths" (Policot) and "The Spanish Gypsy Girl" (Edward Lassen)—displaying exceptional tone quality, fine attacks and releases, and splendid nuances. The coloratura passages in "The Spanish Gypsy Girl" were excellently done. The numbers were given from memory. A semi-chorus consisting of sixteen voices gave the cigarette girls' chorus from "Carmen," "Song of the River" (Steinfeldt) and "Duet of the Stars" (Chaminade). These numbers were also given from memory. Mr. Blitz was forced to bow several times after both chorus and semi-chorus numbers. Howell James, baritone, sang "To Music" (Schubert) with choral and piano accompaniment. His voice is big and resonant and of good range; the number was well received. Mattie Herff Rees, soprano; Mrs. Guy Simpson, mezzo soprano, and Mrs. Alfred Duerler, contralto, contributed two trios—"The Nightingale and the Rose" (Rimsky-Korsakoff) and "Love Dream" (Liszt); the blending of the voices was beautiful. Mr. Blitz, the director, also contributed two cello solos—"Andacht" (Popper) and "Gnomen Tanz" (Popper)—playing, as usual, with firm, smooth and big tone; the two numbers received the splendid interpretations characteristic of Mr. Blitz. Mrs. Blitz accompanied all numbers in her capable and efficient manner, also contributing two excellent solos—soprano from "Lucia" (Donizetti-Leschetzky) for left hand alone, which was beautifully played, the well known melody being carefully brought out, and "Valse de Concert" (Wieniawski), which gave full scope to her technical perfections. For an encore she gave the "Crap Shooters' Dance," an odd number skillfully played.

A recital by the faculty of Westmoorland College was given May 9. The following participated: Mildred Elgin, pianist; Clara Mae Flowers, reader; Walter Romberg, violinist, and Roy Repass, pianist. Mr. Romberg and Mr. Repass played the César Franck sonata.

The Stringed Players, Bertram Simon, conductor, assisted by Mrs. Nat Goldsmith, soprano, and Mary Aubrey, contralto, gave a program at the Base Hospital, Fort Sam Houston, May 12, which was in accordance with one of the principles of the organization. An interesting program was given.

John M. Steinfeldt, pianist, and Julien Paul Blitz, cellist, appeared in their fourth annual joint recital May 17, an event to which music lovers of the city eagerly look forward. Mr. Blitz opened the program with "Variations" (Boellman), with its technical difficulties masterfully met. His tone is sweet and big, with much evidence of temperament. His other numbers included the "Kol Nidrei" (Max Bruch), splendidly played, and the concerto in A minor (Saint-Saens), with all its beauties carefully brought out. Technical obstacles in no way concern Mr. Blitz. Mr. Steinfeldt played the "Sonata Appassionata" (Beethoven), and if such is possible, he surpassed himself. The many runs were given with marked beauty. His other numbers included "Lotus Land" (Scott), "Mood Picture" (Steinfeldt), a pensive little number, and "Tarantella" (Moszkowski), given with dash and vim. Mr. Steinfeldt also was accompanist, and in their numbers there was a unity of mind and purpose well portrayed, as both are masters in the full sense of the word. Recalls were in order after each group, but only one encore by each was granted.

Santa Monica, Cal.—(See "Music on the Pacific Slope.")

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Topeka, Kan., May 23, 1921.—The H. J. Dotterweich artist series for 1921 and 1922 promises to be as good or better than any of the two preceding ones. Mr. Dotterweich already has the series for next season planned. The artists who will appear at that time are: Jascha Heifetz, violinist; Frances Alda, soprano; Mario Chamlee, tenor; Hulda Lashanska, soprano, and Percy Grainger, pianist.

The 1920 and 1921 series closed with the appearance of Galli-Curci at the City Auditorium. She drew a capacity house and many persons were turned away. She has appeared in concert in Topeka once before this season, and each time has won a place in the hearts of Topeka music lovers. Homer Samuels, her husband and accompanist, was equally well received.

Grainger at Evanston Festival

Percy Grainger, eminent pianist-composer, created a sensation at the Evanston Festival, where he appeared as soloist on May 29. Carl D. Kinsey wired the following to his manager, Antonia Sawyer:

Evanston, Ill., May 30, 1921.

Mrs. Antonia Sawyer, Aeolian Hall, New York.

Percy Grainger received great ovation at Evanston Festival last night. He played beautifully and his own compositions were received with immense enthusiasm by the capacity audience of four thousand people present. He is a great artist. (Signed) CARL D. KINSEY.

Patton to Sing at Worcester Festival

Fred Patton, baritone, has been engaged to sing at the Worcester Festival to be given next October. His roles will be Apollon and Moneylove in "Pilgrim's Progress" and Brander's "Damnation of Faust."

Cavan and Marak Sing in Prague

Mary Cavan, the dramatic soprano, and Otakar Marak, well known Bohemian tenor, are now singing in Mr. Marak's native country, Czechoslovakia. They gave two concerts in the great Smetana Hall, Prague, on May 2 and 8, scoring an undoubted success in both. It was interesting to note that on the second program both artists sang a group of songs in English, seven of the eight songs chosen

being by American composers, including A. W. Kramer, Edward Horsman, Fay Foster, Campbell-Tipton, Katherine A. Glen and Geoffrey O'Hara. They also appeared at the National Moravia Theater in Moravska Ostrava, where Miss Cavan sang the title role in "Aida" and Elsa in Tchaikovsky's "Pique Dame," while Mr. Marak sang Radames in the former opera and Hoffmann in the latter, both appearances resulting in genuine success for the artists.

Wylie Scores at Muskingum College

William Wylie gave a recital at Muskingum College at New Concord, O., on May 25, which proved to be much of a success, as the following criticism from the Jeffersonian would indicate: "Mr. Wylie has a high, clear voice of great flexibility and sweetness. His interpretation and sympathetic rendition of his selections were admirable and his distinct enunciation very pleasing. His repertoire is extensive and varied and gave great pleasure to his audience, the real music lovers of Muskingum College."

Schelling Plays with Einstein

Just before his departure for Bar Harbor, Ernest Schelling attended a social event arranged in honor of Prof. Einstein, the discoverer of relativity. One of the features of the evening was a piano and violin number played by Mr. Schelling and the scientist, who is an amateur violinist of considerable ability. After the performance another prominent musician who was present, said: "I really think that Prof. Einstein's object in coming to America was to arrange for a debut in recital at Carnegie Hall next winter."

Schofield and Onelli in Joint Recital

Edgar Schofield, bass-baritone, and Enrichetta Onelli, soprano, sang at the Plainfield (N. J.) Community House on the evening of May 21, presenting an interesting program which included old French, English, Welsh and Breton songs, negro spirituals, operatic arias, etc. The same program was repeated on May 27 in the Assembly Hall of the Fitchburg (Mass.) High School.

Hadley Arranging Stadium Programs

During the recent coast to coast tour of the New York Philharmonic Orchestra, Henry Hadley conducted his own compositions seventy-five times as well as conducting special matinee programs and for all the soloists. Mr. Hadley will devote this month to arranging programs for the coming Stadium season, of which concerts he will conduct the first half, beginning July 7.

Zerffi Pupil in Successful Appearance

Anna Novick, a pupil of William A. C. Zerffi, won favorable notice upon her appearance in Stroudsburg, Pa., on May 20. The local papers spoke of her as follows: "A remarkable soloist." "She was accorded volumes of applause." "A singer of marked ability." Miss Novick has also been engaged as soloist by the Welsh Male Chorus for its recital at Bangor, Pa.

Current New York Musical Attractions

"Biff, Bing, Bang!" (the Canadian Expeditionary Force Service show), Ambassador Theater.
"Irene" (closes June 20), Vanderbilt Theater.
"Honeydew" (Zimbalist musical comedy. Return engagement), Casino.
"Love Birds" (one of the musical comedy hits), Apollo Theater.
"Sally" (this season's phenomenal musical show), Amsterdam Theater.
"The Whirl of New York" (opening week), Winter Garden.
"The Last Waltz" (new Straus operetta claimed to be the best musical offering presented in New York in years), Century Theater.
"Snapshots of 1921" (Nora Bayes, De Wolf Hopper and Lew Fields, stars), Selwyn Theater.
"Two Little Girls in Blue" (musical play with Fairbanks Twins), Cohan Theater.
"The Broadway Whirl" (opening week), Times Square Theater.

Sturkow-Ryder Sets Aesop Fable to Music

Sturkow-Ryder, the brilliant pianist-composer, has set the Aesop fable, "The Wind and the Sun," to music and it is meeting with unusual success wherever it is sung. Charles W. Clark sang it in Champaign at the University of Illinois, May 14. Glenn Drake is singing it at all his concerts this Spring. At Canton (O.) he was re-engaged for next season and requested to include this Aesop fable among his numbers.

Levitzi Triumphs at Australian Debut

Mischa Levitzi opened his Australian tour in Sydney on Thursday, June 2, under the local direction of J. & N. Tait, the well known impresarios. Just as this issue goes to press the following cable was received at the office of Mr. Levitzi's New York manager, Daniel Mayer: "Most triumphal debut. Tait's declare scenes enthusiasm without precedent."

Helen Jeffrey Reengaged for Pittsburgh

Helen Jeffrey created such a favorable impression when she played in Pittsburgh at the spring concert of the Mendelssohn Choir in April that she has been reengaged by May Beagle for a joint recital with David Bispham on June 23. This will end the violinist's season, and in July she will go to Maine, as has been her custom in past summers.

Friedmann Busy in South America

Ignaz Friedman, composer and pianist, who made so distinct a hit on his first American tour last winter, and who will return again next season, sends greetings to the MUSICAL COURIER from the Palace Hotel, Rio de Janeiro, where he arrived early in May. He will give six subscription concerts in that city, followed by four in Sao Paulo and then by a six weeks' tour through Argentine.

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It seems the correct thing, just at this time, to give a résumé of the past season and discuss the merits of the various offerings. It is also interesting to read the different opinions of the critics of the metropolitan dailies and see how nearly all of them agree on some plays and wholly disagree on others. These being merely personal opinions, the writer, too, does not hesitate to have a preference. To claim that the past months have given us a great drama does not meet with this writer's idea on the subject. There has been, definitely speaking, no great play added to the list for the past season. Maybe a questionnaire, with due apologies, expresses our views. During the past season—

Q. What was the most impressive production? A. David Belasco's offering, "Deburau."

Q. The best comedies? A. "Enter Madame," "Happy-Go-Lucky" and "The First Year."

Q. Greatest individual successes for an actress? A. Margaret Anglin in "Joan of Arc" and Act II of "The Woman of Bronze."

Q. Greatest individual success for an actor? A. Charles Gilpin, the negro actor in "The Emperor Jones"; Lionel Atwill in "Deburau" and Ben Ami in "Samson and Delilah."

NEW YORK NOT FACING A DEARTH OF AMUSEMENT.

Indeed, one might be inclined to think that our summer visitors will lack amusements if one continues to chronicle the sad news of our favorite shows closing. It is true the "season" is over, but one must bear in mind that closely following comes the "summer season" with its bright, airy musical shows, light comedies, chintz decked and cooled theaters that are always alluring. Even at the Morosco Theater, where "The Bat" "keeps the standees on tiptoes" and has sent chills down their spines for forty-two weeks, will take the precaution to install a cooling plant and baffle the warm summer nights.

But the writer feels that it is necessary that the readers of the MUSICAL COURIER be kept well informed regarding these changes, to avoid making a similar mistake as that which occurred on Decoration Day at the Hippodrome, where it is reported that 500 persons were turned away with the disappointing news that the big playhouse had been closed for a month. These eager visitors were invited to return in August to see the new show. From our same informer came the news that most of these pleasure seekers were from Jersey.

AN EVENTFUL SATURDAY NIGHT, JUNE 4.

Holbrook Blinn ended a forty weeks' run in "The Bad Man" last Saturday night at the Ritz Theater. The comedy has made a splendid showing and certainly goes on record as one of the season's popular attractions. On the same evening, just across the street at the Longacre Theater, Grant Mitchell in "The Champion" said goodbye and went off to Chicago for several months, then on a tour over the country. It will be at least a year before Mr. Mitchell will have the opportunity to appear in a new comedy. The run here was for twenty-two weeks.

"The Right Girl" also closed at the Times Square, Boston getting this bright musical comedy for the summer.

"Rollo's Wild Oat," Claire Kummer's comedy, which ranks with the "season's best," closed after playing twenty-eight weeks at the Punch and Judy Theater on this same Saturday night.

"Deburau," with Lionel Atwill in David Belasco's super-production, ended a twenty-four weeks' stay at the Belasco Theater. As was formerly announced, this play of Sacha Guitry, adapted from the French by Granville Barker, will not be offered outside of New York. The writer feels that as a production this offering of Mr. Belasco's easily takes first place in summing up the past season.

"Little Old New York" at the Plymouth closed with twenty-nine weeks to its credit. Among the lists of record runs it easily holds its own. To this class also belongs "Welcome, Stranger" at the Harris, with thirty-eight weeks.

"Miss Lulu Bett" was announced to close at the Belmont after thirty-three weeks' stay, but at the last minute it was decided to continue longer on account of the great publicity the production has received within the last few days. The School of Journalism of the Columbia University awarded the Pulitzer prize of \$1,000 to Zona Gale, the author of "Miss Lulu Bett," judging this as the best play of the year, representing the educational power of the stage and depicting a true story of a certain phase of American life. Brock Pemberton, the producer, has arranged to send this delightful comedy on tour, arriving in Chicago around the first of August.

The end of "Ziegfeld's Midnight Frolic" was marked last week by a gala performance, with many prominent personages, both of the stage and society present to bid adieu to the famous place of amusement that had become one of Broadway's institutions during the eight years of its existence. From the very beginning to the last week, it held a unique place and was without a rival.

Another last moment announcement is to the effect that "June Love," the musical comedy which has occupied the Knickerbocker Theater for six weeks, also chose this famous Saturday night to take its leave.

"IRENE" NEARS THE END.

"Irene," the wonder musical comedy at the Vanderbilt, is going to close on June 20.

Perhaps there has never been so much written about a musical comedy as this one. It will have played eighty-five weeks consecutively at this theater, and has broken many former records for musical comedies.

Patti Harrold, the star, will now get her vacation. This youngster has a record to her credit of over a year's continuous playing of the leading role, and no one can begrudge her a chance to enjoy a well earned rest.

ALSO "ENTER MADAME."

"Enter Madame" closes this Saturday night after forty-three weeks of splendid success. This comedy, with Gilda Varese and Norman Trevor, is another production that ranks at the top of the list of "best plays." Four weeks ago, Brock Pemberton, the producer, announced the end of the season, but these additional weeks at the Republic Theater were necessary to satisfy the amusement seeking public. Present plans are to send a second company on tour later and take the original with its two stars for a London season.

Perhaps there is not a play in recent years that has so interesting a history. As the story goes, Gilda Varese, who wrote the play with Dolly Byrne, offered the comedy to Arthur Hopkins, the producer, to read, with hopes that he would find it of sufficient value to produce in his forthcoming season. After weeks of silence with the play reposing quietly in Mr. Hopkins' desk, Miss Varese ventured to call at the office for an answer. She was told that the comedy was good but at the time it was not feasible to accept it. Brock Pemberton, a member of Mr. Hopkins' staff, was in the office and overheard the conversation. He had an inspiration and suggested to Miss Varese that if she would let him have the play, he would produce it and star her in the leading role. This was very much of a surprise to Miss Varese, as she had written the part with another actress in mind for the leading role. Then and there the combination was formed. Brock Pemberton stepped into the light as a producer offering Gilda Varese as his star. Everything was at stake; the new fledged producer was staking his all on the faith he had in this comedy. Anxiously they awaited the decision of the public. As all will remember after the opening, a new star—playwright—and producer had arrived. Soon after these first days a more elaborate production was made and the play was installed at the Fulton Theater. Last Saturday night marked the ending of a brilliant career that has seldom been equalled.

LAST WEEK OF "CLAIRE DE LUNE" AT THE EMPIRE.

Ethel and John Barrymore end their limited engagement in "Claire de Lune" at the Empire this Saturday night. This queer play, from the pen of Michael Strange (Mrs. John Barrymore), has proven somewhat of a disappointment. It also failed to give these two stars the opportunity that their talents and reputation demand. There was considerable criticism by the reviewers and doubtless this fact and the five-dollars charge for admission caused the attendance to be considerably smaller during the eight weeks run that was expected. The production was put on by the Charles Frohman, Inc., and despite the enormous cost at-



White Photo

NORA BAYES, DE WOLF HOPPER AND LEW FIELDS.

Three of the best known comedians in this country, who with their combined talents are appearing in "Snapshots of 1921" making a big summer attraction. This new revue, produced by the Selwyns and Lew Fields, opened last Thursday night.

tached to such an all-star offering, no expense was spared to give the play a superb background and costly costuming.

OPENINGS FOR THIS WEEK DELAYED.

"The Whirl of New York," based on the old musical show, "The Belle of New York," was to have come to the Winter Garden the first of this week. It has been delayed and may not open until today or to-morrow, but the chances are at this time that it will not open until Monday night of next week.

"The Broadway Whirl" was due to open last Monday night at the Times Square Theater but has been postponed until the end of the week. Blanche Ring, Richard Carle and Charles Winniger are among the stars. The music

AMUSEMENTS

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SNAPSHOTS of 1921

with **NORA BAYES** **LEW FIELDS** **DE WOLF HOPPER**
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LAST WEEK **IRENE**
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THE MUSICAL COMEDY HIT

HUDSON WEST 44th ST.—EVENINGS 8:30; MATS. WED. AND SAT. 2:30
GEO. M. COHAN (Himself)
In **"THE TAVERN"**
"The Season's Laughing Success"

is by the same composers of "Irene"—Joseph McCarthy and Harry Tierney.

EUGENE O'NEILL'S "GOLD" OPENS AT THE FRAZEE.

"Gold," by Eugene O'Neill, is perhaps the most serious offering that will attempt to vie with the warm weather. On Wednesday night of last week John D. Williams presented at the Frazee Theater this play by the author of "The Emperor Jones" and "Beyond the Horizon." In all justice to Mr. O'Neill this last effort does not compare favorably with his former work. Only in the first and last act of this long drawn out play does one recognize any of the power of this playwright. Willard Mack plays the leading part and in many scenes appears to meet the demands of the very difficult and morbid character of Captain Bartlett. If this play had been produced earlier in the season the chances for a run would have been more encouraging. A detailed review will appear later.

"SNAPSHOTS OF 1921" ON WITH A FLOURISH.

This newest revue, "Snapshots of 1921," brought to Broadway by the Selwyns and Lew Fields, seems to be a big success. Nora Bayes, De Wolf Hopper and Lew Fields are the stars. The critics have given most favorable comments and declare that the burlesque of some of the season's best known plays is exceedingly clever and original. A detailed review will appear in next week's issue.

GEORGE M. COHAN MAKES GOOD HIS STATEMENT.

Nothing has developed during the current season to attract greater attention than the return to the Hudson Theater of "The Tavern," with George M. Cohan as the Vagabond. He not only has proven his statement that he can act the role of the Vagabond better than any other actor, but he has also created enough interest to give this revival a new significance, certainly adding to its importance. That Mr. Cohan holds an enviable position in our theatrical life is shown by the fact that his enormous following is going to the Hudson and testifying that he is truly the best Vagabond obtainable. The box office reports that the attendance is nearing capacity with increasing demands, and seats are being purchased several weeks in advance.

LADY BANCROFT DIES IN LONDON.

With the death of Lady Bancroft last week, the theatrical world has lost one of the most important figures of the London stage for the past fifty years. As Marie Wilton, when she was at the height of her popularity in the Tom Robertson comedies, she became a great favorite of the Prince of Wales who was afterward Edward VII.

Her husband, Squire Bancroft, bought an old, tumbled-down building, and on the site erected the present Prince of Wales Theater. It is reported to have been the first London playhouse built without a pit. It immediately became the "smart" amusement place and was patronized by London's élite as well as royalty. This enterprise brought the couple a fortune. Owing to their great popularity, a few years later, the former soubrette and her husband became Sir and Lady Bancroft.

"THE LAST WALTZ" MAKES RECORD AT CENTURY THEATRE.

Oscar Straus' newest contribution to the operetta stage, "The Last Waltz," continues to justify the glowing praise accorded the production after the premiere last month at the Century Theater. Eleanor Painter the prima donna in the truest sense of the term, has never sung more beautifully during her seven years on our local stage. There is a strong suspicion that this little singer has had considerable tutelage from her very well known husband, Louis Graveure, who is recognized as one of the best singers on the concert platform. In the use of her upper register one can note the excellent Graveure production, which marks his vocal efforts and gives distinction to his concerts.

NOTES.

The new edition of the "Ziegfeld Follies" is now definitely set for June 20. Going into the Globe Theater

marks the first time since its inauguration twelve years ago that this annual event has not taken place at the New Amsterdam Theater. The management considers it wise to leave "Sally" at the New Amsterdam where this entertaining musical show continues to lead all the others, with only "The Last Waltz" as a rival in box office receipts.

To have twins in our current attractions seems to be the vogue. John Henry Mears announces that there are three pairs in his forthcoming production of "The Broadway Whirl." The famous Fairbanks Twins in that hit of the season, "Two Little Girls in Blue," take the lead, however, and are ably assisted by the Tomson boys. Their Twin Matinee two weeks ago was a huge success. In the audience as guests of the Fairbanks Sisters there were 109 pairs, ranging in years from eight to eighty-seven.

"Scandals of 1921," produced by George White, is well under way and will arrive at the Liberty Theater the first week in July. Last year's edition of "Scandals" at the Globe Theater was the best musical revue seen on Broadway during the summer.

Fred Stone has fully recovered from his accident which compelled the closing of "Tip-Top" at the Globe long before the appointed time. Charles Dillingham is arranging to send the original company immediately on tour.

Rosa Ponselle, of the Metropolitan Opera, sang at the Actors' Fidelity League benefit, held at the New Amsterdam Theater last Sunday.

Germaine Mitty, of the Folies Bergere, Paris, has arrived to join the new edition of "Ziegfeld Follies" which will be ready June 20. The dialogue of this show is by Channing Pollock and Willard Mack.

Frank Fay will bring his musical revue, "Frank Fay's Fables," to Broadway in about two weeks.

"The Greenwich Village Follies" comes to its old home, the Greenwich Village Theater, the first week in July. As in seasons past it will remain there for a few weeks and then go up-town to a larger house. It is reported that the Park Theater will be ready to receive it early in September.

At the Motion Picture Theaters

THE RIALTO

One is often compelled to wonder why it is that those who attend the Rialto often hear a rather woolly playing of the overture, except at the 9:30 performance when Hugo Reisenfeld conducts and gives one full opportunity of judging what this band of musicians is capable of doing. Liszt's second rhapsodie was the selection for the past week. This old musical war horse is well worth hearing when a conductor of ability handles the baton. Under the musicianly leadership of Reisenfeld the orchestra was well worth while. But, however, on the other hand, if one hears this orchestra at the 7:30 performance and waits for the 9:30 performance, there is such a distinct difference in the rendition of the overture that one is impelled to reason within himself why it is that one should not be given the same or near worth for his money at the other performances. It is not to be expected that Reisenfeld will conduct all the time—that would be a physical impossibility; yet Reisenfeld, the director, should insist that his men play as musicianly when he is not there as when he is in the pit. Is it possible that this is done to show the great difference in conducting? The bill last week was "The Woman God Changed," which already has been seen in another house in New York, together with a companion offering of the Pathé, entitled "Blue Sunday." Why "Blue Sunday?" It could be called "blue" anything. "Blue Devils" might fit in, for then any such picture could be called that without hurting the feelings of any one except the director, photographer, manager, writer, etc., who generally grace the introductions of the pictures. The soloists were Carlo Encise, tenor, and Mary Fabian, soprano. Miss Fabian is popular with the Rialto audiences and the new tenor, Carlo Encise, is proving an acceptable member of this organization.

THE RIVOLI

Liszt's symphonic poem, "Ideale," founded on the poem by Schiller, quotations from it being printed in the score, was the opening number at the Rivoli last week. This work, which is not often heard, failed to arouse the enthusiasm which the Rivoli audiences are quick to accord. This was, no doubt, due in part to the fact that it was a comparative novelty, and partly to the fact that the Rivoli Orchestra, with Frederick Stahlberg and Joseph Littau conducting, did not seem to be animated with the customary verve. The feature was "A Wise Fool," with James Kirkwood, an adaptation of Parker's "The Money Master," and for this a most effective prelude was provided by Emanuel List, basso profundo, and Vera Myers, dancer. Mr. List, costumed as his Satanic majesty, and standing upon a rocky peak, sang "The Devil's Love Song," of Gilberte, in his usual fine style. From out the mists Miss Myers appeared, evidently embodying a spirit of purity, her very inattainability causing the Devil to fall madly in love with her. At length she vanishes and the singer is drawn down out of sight in a fiery gulf from which the flames shoot. Scenically, as well as vocally, it was a very effective bit of work. Willy Stahl, violinist, gave the familiar "Souvenir," of Franz Drdla an effective interpretation.

Joseph Callaerts' allegro in A was played by Prof. Firmin Swinnen, organist, as the closing number.

THE CRITERION

Another new program made its appearance at the Criterion last week, starring Thomas Meighan in "White and Unmarried." The scenes are laid partly in the United States and partly in Paris, where the hero has some stirring adventures with denizens of the underworld. A most effective prologue is provided for this picture. Entitled "A l'Apache," the scene is laid in a den frequented by a motley crowd. Sylvette de la Mar, May Kitchen Cory and Paul Oscar do some remarkably realistic dancing. Coloring and lighting add to the effectiveness of the scene. Two Parisian successes, "Dis Moi" and "Cach'ton Piano," are sung by Criterion Ensemble and the music for the dance is Offenbach's "Dance Apache." May Kitchen and the Ampico Reproducing Piano have a most effective bit. The dancer's appearance awakens to life and light the flowers which stand on tall pedestals, and finally the piano, which suddenly begins playing the ever popular "Liebestraum" of Liszt to the surprise and bewilderment of the girl. Having conquered her fear, she begins slowly to dance to its measures. The program contains the second number of Tony Sarg's clever "Almanac," this one being entitled "The Tooth Carpenter," a beautiful Prizma, "Dawning," a Charles Urban Kinetograph review, "Combating the Elements," and Buster Keaton in "The Haunted House." The orchestra, which is tremendously effective without being seen, is under the direction of Victor Wagner and Drago Jovanovich.

THE STRAND

The musical feature of last week's program at the Strand was the vocal prologue to "Scrap Iron," with Charles Ray in the leading role. In it the Strand Male



MATILDA LOCUS.

The fifteen year old pianist, will be the soloist with the Capitol Orchestra beginning the week of June 12. This child has considerable talent and has made several public performances this season, all of which have been very creditable. She recently played the Saint-Saëns concerto in G minor with the National Symphony Orchestra. This is likely to be the selection given at the Capitol. The engagement of this artist is another proof that S. L. Rothafel, the manager, is determined to give his audiences the best talent possible during the summer.

Quartet (consisting of Donald Chalmers, basso; George Reardon, baritone; John Young and Frank Mellor, tenor) appeared as laborers with their tin pails, while in the background was one of the finest and most realistic scenes of its kind ever seen. The tall spires of the factory smoke stacks stood out clear and distinct against the sky which at first reflected the afterglow of the setting sun and finally became subdued with the tints of night. The Strand Quartet is one of the very finest of its kind in the country and is justly popular with the Strand audiences. On this occasion the singers were heard in Coleridge-Taylor's "Song of the Anvil" and also in "Sally in our Alley," two numbers especially appropriate for the occasion and sonorously intoned by these four splendid male voices. The program opened with the "Rienzi" overture of Wagner, in which the Strand Symphony Orchestra, Carl Edouarde conductor, and Francis W. Sutherland, assistant conductor, was heard to marked advantage. This is one of the most universally satisfying orchestras to be found in a moving-

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An Associated Producers Production

CAPITOL GRAND ORCHESTRA OF 80 PIECES

Erno Rapee, Conducting

Presentations by S. L. ROTHAFEL Continuous 12:30 to 11 P. M.

picture house, and each member should see to it that this standard is maintained. The regular Mark Strand Topical Review, without which no program would be complete; "South Sea Magic," from the World Wanderers series, a William Fox comic and MacDowell's "Sea Song," played by organists Frederick M. Smith and Herbert Sisson, made up the remainder of the program.

THE CAPITOL

In keeping with a week which opened with an international observance of Memorial Day, one of the features at the Capitol last week was "In Memoriam." In this Helena Marsh, contralto of the Metropolitan Opera Company, sang the words of Martha Wilchinsky to which William Axt, associate conductor of the Capitol Orchestra, had set music which was very effective. The setting for this number was a replica of a scene outside Chateau Thierry, showing a lonely grave with its helmet-decked cross. The well known beauty of Miss Marsh's voice and her white costume added to the impressiveness of the number. It was a pity that so many thoughtless people spoiled it by loudly and indiscriminately applauding. There are times when silence is the more sincere tribute. The overture played by the Capitol Grand Orchestra, Erno Rapee, conductor, and David Mendoza and William Axt, associate conductors, consisted of excerpts from Hosmer's "Northern Rhapsody." The work was not given in its entirety and Director Rothafel added to its effectiveness by interpolating "Sweet and Low" and "My Own United States," both of which were sung behind the scenes by the Capitol Mixed Quartet, consisting of Elizabeth Ayres, Louise Scheerer, Peter Harrower and Alva Bombarger. The quartet also assisted (still unseen) in the four favorite airs from Friml's "High Jinks," to the music of which Mlle. Gambarelli, Alexander Oumansky, Doris Niles, Thalia Zanou and Leon Leonidow danced. The settings and the dances were excellent. The feature picture was "The Black Panther's Cub," with Florence Reed, the work having been adapted by Philip Bartholomae from the story by Ethel Donohoe, suggested by Swinburne's poem, "Faustine." For the prologue, therefore, James Parker Coombs, seated before a glowing fireplace, repeated the Swinburne poem, with Doris Niles as the lady of his contemplation. The Capitol News; a sport pictorial by Grantland Rice and Jack Eaton, entitled "Fish and Totem," and the organ solo played by Dr. Alfred Robyn, completed the program.

The Capitol Theater, it might be added, is keeping up the good work in the matter of engaging celebrities in connection with its regular program. This week the Sal-

(Continued on page 58)

OPPORTUNITIES

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COLUMBIA UNIVERSITY CONCERTS BEGIN

Conductor Goldman Receives Ovation at Columbia

The first concert of the season 1920-21 by the Goldman Concert Band, Edwin Franko Goldman, conductor, held on the green at Columbia University, opened on Monday evening, June 6. Long before the scheduled time to begin, enormous crowds entered the grounds through the various gates to enjoy the excellent program which Mr. Goldman had so carefully prepared. This is the fourth season of concerts at Columbia University given by Edwin Franko Goldman and his excellent band, and the ovation tendered the painstaking conductor upon entering the platform is proof of the high esteem in which he is held by the many thousands who have enjoyed his musical offerings during the past seasons.

It is estimated that over 10,000 music lovers attended this opening concert.

The program opened with a spirited rendition of Tchaikowsky's "Marche Slave," which was followed by an excellent reading of overture "Tannhäuser," Wagner. This latter number fairly took the large audience by storm. Saint-Saëns' "The Deluge" came next, and then Liszt's seventh Hungarian rhapsody. This work, which closed the first part of the program, also brought forth spontaneous applause. An encore was demanded, and Mr. Goldman then gave his ever popular "Sagamore" march.

Part II opened with "Choral and Fugue," Bach. This work, as far as known, has never been attempted by any other band. Mr. Goldman conceived the idea last season that works by the old classical masters would find recognition, and his judgment proved absolutely true. A certain reverence was apparent in the audience during the rendition of this masterpiece.

Ernest S. Williams, cornet soloist, played Tchaikowsky's "None But the Lonely Heart." He was obliged to give two encores.

Strauss' waltz, "Wine, Women and Song," was also sincerely applauded. Following this, another encore was demanded, for which Mr. Goldman chose his own "Sunapee" march (a spirited march which bids fair to become as popular as his other works).

The concert closed with excerpts from "Pinafore."

CHICAGO NORTH SHORE FESTIVAL

(Continued from page 33)

he had hardly begun his season before his appearance at this festival. Mr. Marshall made a prodigious success when appearing in Chicago last winter in "Otello." This writer, with others in the fraternity, was at a loss for words and adjectives to use in singing the praise of an American tenor who was called the "find of the season." Those superlatives seemed then justified. To produce big tones seems to be his aim, the bigger the tone, the more satisfied he looks and greater does he believe is his success. Not so! American audiences have been taught what beautiful singing is and can discern between an artist and a singer—one has been gifted with a voice and nothing else, the other has much more. Mr. Marshall's lack of musicianship was sadly revealed and had not Stock been on the qui vive—that is to say, alert—a disaster would have resulted in the tenor's first solo, the aria "O Paradiso" from Meyerbeer's "L'Africaine." This aria, by the way, is seldom sung these days, but Mr. Marshall has no doubt heard a record of it by Caruso, but there is only one Caruso. Why Mr. Marshall should shout pianissimo passages when the orchestra gives him the cue by playing as softly as possible would be a mystery, were it not always evident that this tenor's object is to pierce the ears of his auditors with stentorian tones.

RENE DEVRIES.

Edwin Hughes in New Studios

Edwin Hughes will occupy his attractive new studio at 316 West 102d street on June 11, where a series of individual recitals by his artist-pupils will take place during the early part of the summer, and where his summer class will be held. Numerous applications for admission to this class have been received from well known pianists and teachers from all parts of the country. The class will exceed greatly in size and scope any of his previous summer sessions.

New York Philharmonic Closes Brilliant Lincoln Season

Lincoln, Neb., May 20, 1921.—The fourth annual Great Artists' Course came to a brilliant close when the New

York Philharmonic Orchestra made its appearance before a large Auditorium audience, May 11. The course is now so well established and so universally patronized that it has become a fixture in Lincoln's musical life. For the success of this and past ventures due credit must be given to the energetic and progressive Mrs. H. J. Kirchstein, who has been so ably backed by a number of public spirited citizens. The fifth annual course will present in October the Metropolitan Grand Opera Quartet; November, Rosa Raisa and Giacomo Rimini; December, Erika Morini and Alberto Salvi; January, Sergei Rachmaninoff, and March, Margaret Matzenauer. X.

Crimi Triumphs in "Boheme"

Word has been received from Buenos Aires that Giulio Crimi, tenor of the Metropolitan Opera Company, who made his first appearance there for the present season in "Bohème," received a triumph. Mr. Crimi arrived at Montevideo on May 31 after a rough trip and was obliged to continue the rest of the way to Buenos Aires by rail. He sailed from New York early in May, in the midst of the strike, and after the boat he was on had been held up off the Statue of Liberty because of some mishap in the engine room, finally getting under way with a new crew of inexperienced boys. All in all the trip was not a very pleasant one.

Dudley Buck Off for the West

Dudley Buck left New York on June 6 for Lawrence, Kan., via St. Louis, where he will hear his pupil, Katherine Galloway, sing the opening performance of "The Chocolate Soldier" as given by the Municipal Opera Company of Lawrence. Franklyn Hunt, one of the well known teachers of the West who was Mr. Buck's room-mate in Florence (Italy), Paris and London during his student days, will give a reception in Mr. Buck's honor while he is in Kansas City. On June 13 he will take up his duties at the University of Kansas, where he is holding master classes for six weeks.

Thorner to Summer at Long Beach

William Thorner will spend the summer months at Long Beach, L. I., where he has taken a cottage at 28 Water street. Owing to the fact that he has several pupils to prepare for the Metropolitan Opera Company, he has selected this attractive resort because it is so near New York. Mr. Thorner will also teach a limited number of pupils there during the summer, not only affording the pupils the opportunity of continued study, but also of enjoying a day's outing at the beach at the same time.

Basso Is His Middle Name

It is a much mooted question in the musical world as to whether Fred Patton's voice should be called a bass, basso profundo or a baritone, as he has been known to sing nearly three octaves in public. However, the question has been settled for all time by the telephone company. In the new telephone book, Mr. Patton is listed as "Fred Basso Patton," and he is now receiving letters addressed to him in this manner.

Alberti Again at Ravinia

Sol Alberti, pianist, accompanist, coach and conductor, who has had a busy season in New York, is with Mrs. Alberti visiting friends in Kansas City where he was established for so many years. Mr. Alberti is again engaged for the opera season at Ravinia and will go there shortly, spending the entire summer, returning to New York the first of September and opening new studios here.

Marie Zendt Enjoyed Big Season

Marie Zendt, popular Chicago soprano, has sung over fifty engagements this past season, which took her as far West as Seattle (Wash.) and Ketchikan (Alaska), and East to New York where she had great success singing with the Lyran Club and also before the National Press Club in Washington (D. C.).

Schipa Scores in "Manon"

Tito Schipa, Chicago Opera tenor, who is appearing with the Bracale Opera Company in Cuba, scored a tremendous success in "Manon" in which he made his initial appearance with the company on May 16. According to the report of the critics, the young artist received an ovation.

Cecil Arden to Sing in Frisco

Cecil Arden has been engaged to sing with orchestra in San Francisco on July 3.



CHRISTIAN SINDING.

The distinguished Norwegian composer, whose engagement as a member of the faculty of the Eastman School of Music has just been announced. His new third symphony has recently been received with great acclaim in his native country.

AT THE MOTION PICTURE THEATERS

(Continued on page 57.)

zedo Harp Ensemble is heard, and next week (June 12) Matilda Locus, the fifteen-year-old pianist who created a remarkable impression last year when she played with the National Symphony Orchestra, will be a featured attraction.

FEATURE PICTURES THAT CONTINUE.

"Way Down East," D. W. Griffith's record picture is now in its fortieth week at the Forty-fourth Street Theater. Special scale of summer prices inaugurated.

"Four Horsemen of the Apocalypse," at the Astor, a Metro picture of Blasco Ibanez's famous novel now in the thirteenth week of its showing, continues to draw the largest box office receipts of any of the feature pictures.

"Queen of Sheba," the spectacular Fox film, is in its thirteenth week at the Lyric. Each week brings added interest. Excellent musical score by Erno Rapee—musical director of the Capitol Theater.

"Dream Street," another D. W. Griffith picture, in its eighth week at the Town Hall. Special attraction here, the Kellum Talking Pictures, in conjunction with the feature. This novelty is drawing splendidly.

"A Connecticut Yankee in King Arthur's Court," at the Central, in its thirteenth week. Also a Fox film. For a comedy this has held its own marvelously.

"Over the Hill," based on Will Carlton's poem, in its eighth month, is showing to good houses at the Park Theater.

"White and Unmarried," is enjoying its third week at the Criterion.

"Heedless Moths," with Audrey Munson as star, is in its opening week at the Greenwich Village Theater.

MAY JOHNSON.

Blind Pupils' Recital

A pupils' recital was given at the New York Institute for the Education of the Blind on June 7, at Assembly Hall. Those participating were Frances Sievert, Theodore Taferner, Rose Taub, Florence Quinn, Anna Pavia, Anthony Luppino and Abraham Poris.

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